

# Sets in Order

25¢

The Magazine of SQUARE DANCING

CALLER'S  
EDITION

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AUGUST, 1957

VOL. IX NO. 8





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### *Here 'tis...*

So many of you have written us asking where you can purchase square dance clothes locally that we have contacted a number of stores across the country for their listing. Now it's up to you. Drop in your favorite clothier and let them know you appreciate their being mentioned in Sets in Order.

Dealers: If your store is not listed above, write Marvin Franzen at 462 N. Robertson Blvd. for the details and nominal cost. It's a wonderful way to let hundreds of active square dancers know about your square dance merchandise. Do it today!

*\*Sets in Order magazines may be purchased at these stores\**



# FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I just received Bertha Holck's letter announcing the discontinuance of Foot 'n' Fiddle. I was taking that magazine before Sets in Order began. It was one of the oldest and better magazines of its kind and did much to spread square dancing information, especially Texas dancing, throughout the United States.

I think you should call attention to this in your magazine, with a warning on the importance of supporting local square dance publications and what they mean and have meant to our square dance picture. If these well-established magazines fold, one after another, thru lack of caller support and dancer interest, then square dancing as we have come to know it is on the way out. No national magazine can carry the load of the local areas and it is the "grass roots" that make the square dance picture. . . .

John Wald  
St. Paul, Minn.

(Editor's Note: You are absolutely right. It is extremely important for dancers to support their area publications, which contribute so much to the square dance activity.)

Dear Editor:

. . . Unless each club has a way for everyone to air his views and vote on any issue, many disgruntled dancers are lost. New blood should be a constant aim but a 50% to 100% turnover in membership each year cannot mean a healthy club.

Allowing the delegates from each club to vote at organization meetings should be the general rule rather than the exception. Presiding experience, picked committees, and other  
(More letters next page)

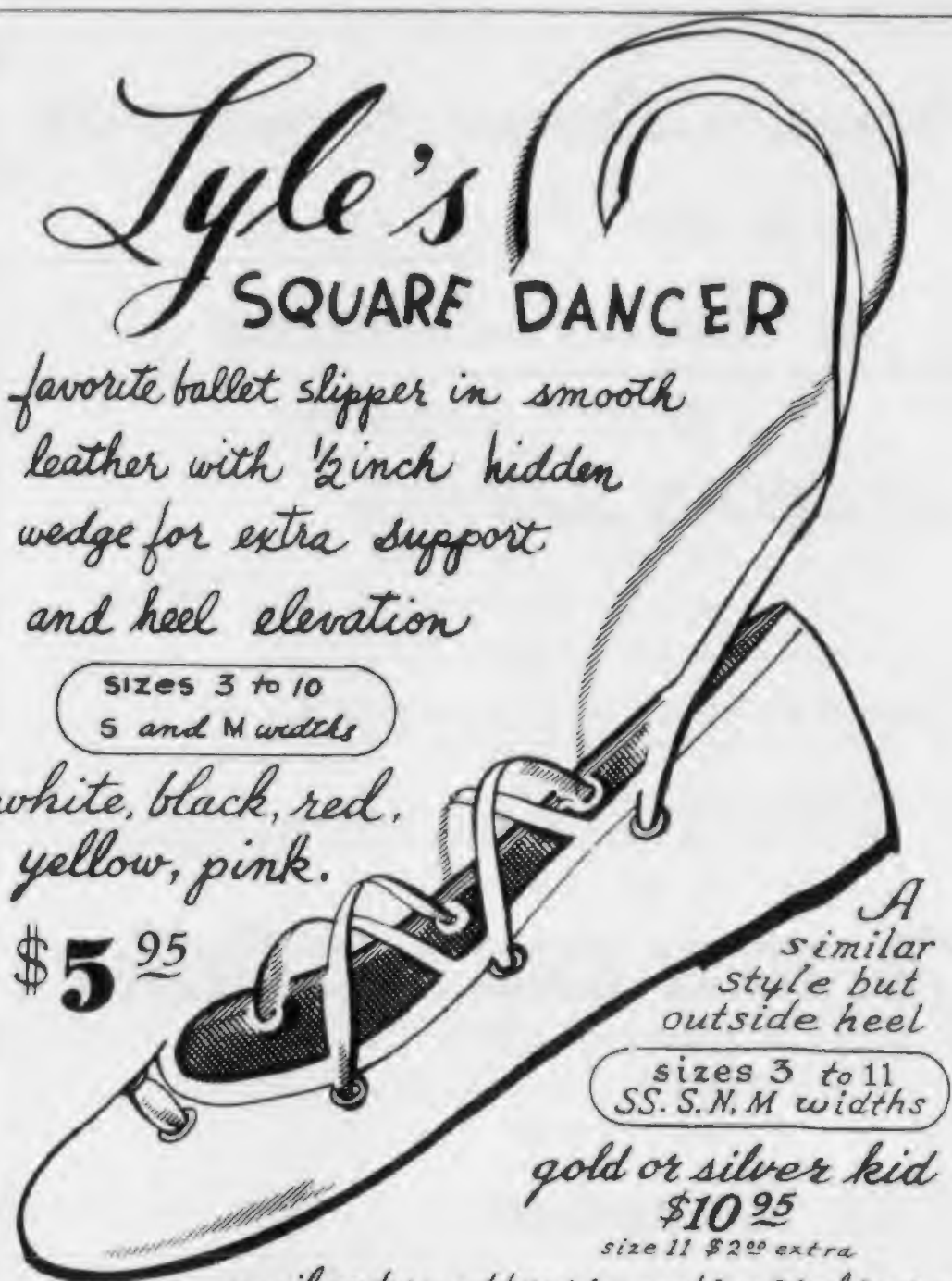
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\$2.50 per year — National

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Ralph Page, Editor  
182 Pearl Street, Keene, New Hampshire  
\$2.00 per year

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Charlie Baldwin, Editor  
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(Letters, Continued)

control devices bring about such frustration that many are glad to drop contention (and sometimes square dancing) and no longer view square dancing as good fun.

History has its lesson. Let's publicize our aims, have open debating and allow the *will of the majority*. Then, surely, 20 to 30 years from now, square dancing will still be the pleasantest of recreations. . . .

Fran Pryor  
Laramie, Wyo.

Dear Editor:

. . . I would like to comment most favorably on your Sets in Order magazine which is read most avidly by me each month. My wife gave it to me for Christmas the past two years and she of course reads it before I get home at night and has things marked for me to read, or calls to learn. In fact between the monthly Sets in Order and the Five Year Book you could claim credit for about 90% of my calls. . . .

As Chairman of the Public Relations Committee of the National Capital Square Dance Leaders' Assn., it is my job to publish the monthly NCASDLA Newsletter which is sent to you and we hope you read it. It is apparent to anyone that we have patterned some of the features after your fine magazine. We feel that our eight page newsletter is very nice when considering that all the work except printing is done by volunteer labor.

Carl S. Noland  
Kensington, Md.

(Editor's Note: We *do* read the NCASDLA Newsletter and enjoy it very much. It is very informative and written with professional style.)

Dear Editor:

. . . We are especially partial to Sets in Order records and the comments and letters in the magazine. One couple from our Club (Nanaimo Circle & Squares) attended Asilomar last summer and we have improved amazingly thru their experiences, especially in the rounds. . . .

Horace Jones  
Nanaimo, B.C., Canada

Dear Editor:

. . . The 3 (subscriptions) for Melbourne Al-lemanders are to . . . be placed in various doctors' and dentists' offices as complimentary copies, to further square dancing interest in our area.

Doris Stone  
Melbourne, Florida



# Sets in Order

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and for the general enjoyment of all.

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## TABLE OF CONTENTS

### SQUARE DANCES

Marianne	10
Changeable U	10
Texarkana Star	19

### ROUND DANCES

Tennessee Two-Step	22
Jack & Jill Two-Step — R/M	42

### SPECIAL FEATURES

Convention Highlights	6-7
A Float In Flowers by Kenn Trimble	8
East Africa Dances by Winona Hagel	9
England's Farewell to Cal.	11
Two for California	12
Progress On the Island by Major Allan Spencer	13
M.S.U. Features Square Dancing by Ellyn Hards	17
They Dance Down Under Too by Jack Murphy	32
Square Dancing — A Social Welfare Medium by Dorothy Jacobson	34

### REGULAR FEATURES

From the Floor	3
As I See It	5
Chuck Jones Note Book	14-15
Square Dance Picture	16
Paging the Round Dancers (Art Erwins)	18
Square of the Month (Jim Brower)	19
Round the Outside Ring	20-21
Women on the Square	30-31
Calendar of Square Dance Events	38

462 North Robertson Boulevard  
Los Angeles 48, California

Editions: Regular, Callers

## AS I SEE IT . . . by Bob Osgood

It constantly amazes me that with the mountains of necessary paper work and hours of voluntary labor, the National Square Dance Conventions manage to be presented in such a thorough and professional manner. Realizing the overwhelming financial and time consuming responsibilities of the hosting area it is no great surprise to me that no convention city has been announced for 1958.

Had it not been for the spectacular floods in St. Louis, the Sixth National would undoubtedly have been the largest yet. As it was, dancing conditions in the satisfactory halls were at their crowded capacity. How many cities the size of St. Louis or larger are in a position now, or will be in the near future, to host a convention of at least 15,000 dancers?

Maybe I'm off base, but I can't help but feel that we're placing too much importance on this one phase of our Square Dance picture.

With the increased emphasis on state and regional conventions that draw 5000 and more dancers each, we don't really have the need for a yearly event of the scope of the National. We must face the fact that we have just about outgrown the existing facilities in the areas that have the necessary requirements. A large hall isn't enough. The availability of good hotels is an important item but perhaps the greatest need is for a square dance organization experienced in producing festivals, backed by a co-operative Recreation Department.

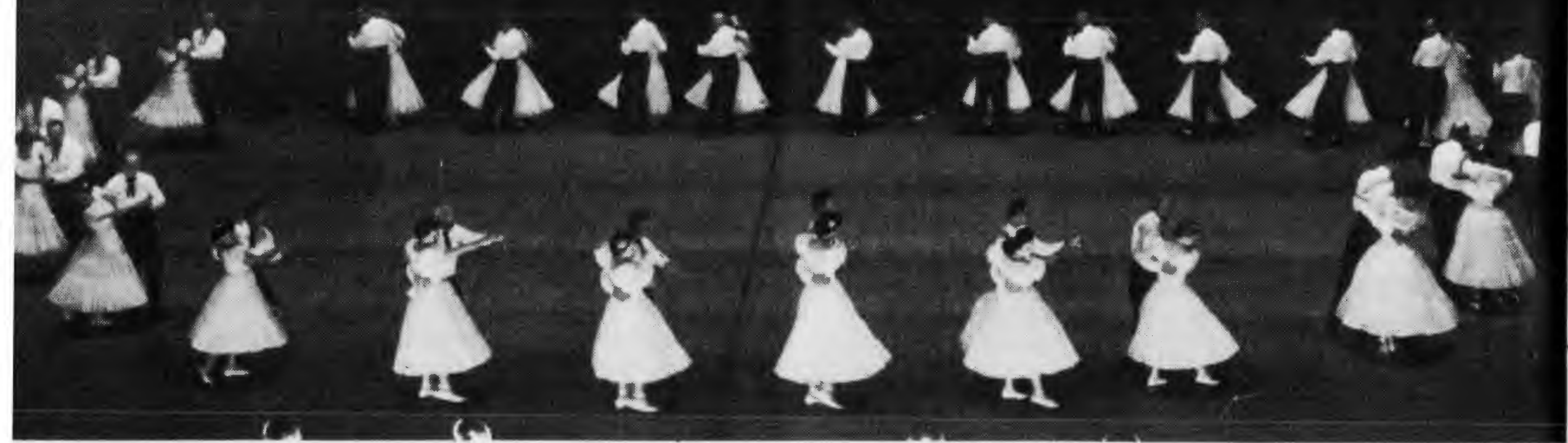
My suggestion, in the light of the obvious current problems, is for a big National Convention every other year, starting with 1959. In this way the emphasis would be on regional conventions in alternate years and the Big One would have a full two years of planning and publicity. Remembering that no salaries are attached to the Convention, but that workers are voluntary and work hard, it may be a way to keep our valuable workers with us longer.

This is just one man speaking. I have done a lot of thinking on the subject and I'm sure you have, too. Won't you pass your thoughts along to Chairman of the Convention Selection Board? He's Howard Thornton, 2936 Bella Vista, Midwest City, Oklahoma.

Bob Osgood



# CONVENTION HIGHLIGHTS



One of the beautiful round dance demonstrations which enthralled spectators.

**S**T. LOUIS can now join the growing list of "past Square Dance Conventions Well-Done" and be secure in the feeling that despite a hundred and one hurdles they came through the Sixth National in grand style.

By now the problems are pretty well talked out. The weather with its 90° and humidity; the rain on Friday night breaking all past St. Louis records with almost 9 inches in just a couple of hours; and a jurisdictional strike that just about closed Kiel Auditorium before it ever opened.

With all this in opposition to the infinite patience of Art Lowell and staff, the Convention did come off and it was a LuLu.

## Shuttle Buses

The eight thousand dancers attending were for the greatest part housed in air conditioned hotels not too far from the Auditorium and shuttle busses did their best to ferry the delegates back and forth. The Great Hall in the Auditorium was air conditioned but undoubtedly the engineers faced their greatest challenge the final night when every inch of dance surface and a large portion of the spectator room was filled. The sound was better than average and the general layout of the gigantic building with its snack bars, cafeteria, rest rooms and dozens of meeting rooms was just about ideal.

## Site Tremendous

The facilities were particularly choice from the standpoint of the exhibitions. In the afternoons and evenings during the convention exhibition and demonstration groups from all parts of the country put on a series of two-hour shows in the giant Opera House portion of the Auditorium. Being separated in this way from the actual dancing no one felt deprived of dancing if he wished to dance. At the same time, the comfortable upholstered seats afforded a welcome oasis to the weary participants who just wanted to sit a spell and be entertained. A stirring climax to the whole three day whing-ding came on Saturday when the massive metal curtain at the back of the Opera House stage opened onto the great square dance hall where thousands were dancing, thus bringing together, for a brief period, practically the entire convention attendance.

Of the large selection of Clinics and Workshops, some were well attended while others rattled around pathetically in some of the large meeting rooms. The choice of the material covered in these special sessions was valuable and the poor attendance was due at least in part to inadequate publicity for this portion of the program. Perhaps there were just too many of these clinics but from the standpoint that this was a "Convention" and not just another Festi-



val, one would expect a far greater turnout.

Official breakdown of the Convention statistics shows the following area representation:

Alabama 37, Arizona 94, Arkansas 64, California 402, Colorado 65, Connecticut 2, Delaware 1, Florida 72, Georgia 41, Idaho 5, Illinois 1491, Indiana 487, Iowa 240, Kansas 323, Kentucky 53, Louisiana 57, Maryland 6, Massachusetts 18, Michigan 97, Minnesota 10, Missouri 3385, Nebraska 54, Nevada 8, New Jersey 9, New Mexico 40, New York 12, North Dakota 6, Ohio 329, Oklahoma 321, Oregon 6, Pennsylvania 47, South Carolina 3, South Dakota 11, Tennessee 94, Texas 198, Utah 8, Virginia 12, Washington 43, W. Virginia 16, Wisconsin 187, Wyoming 6, D.C. 2, Ontario 3, Alaska 3.

State delegations were very much in evidence, particularly the one from Oklahoma. The spirit evidenced by this particular group

which added to their personal enjoyment of the Convention by chartering a special train, running a square dance on a Mississippi river boat and attending the civic opera showing of "South Pacific," had a stimulating and contagious effect on the whole gathering.

Due to a number of changes of plans no official announcement was made of the site for the 1958 convention and bids were left open until the middle of August. Denver has been definitely assigned the 1959 spot and will probably hold their event in the late Spring of that year.

### We Thank You

And so it is that we have passed another milestone in our Square Dancing. Those who attended the Sixth National join with Sets in Order in saying thanks once again to the hard working St. Louis crew for a job well done.



The crowd on the floor at the 6th National Square Dance Convention in St. Louis.



# A FLOAT IN FLOWERS

## Daffodils Sell Square Dancing for Rainier Council

*By Kenn Trimble, Parkland, Wash.*

TO further advance the theory that Square Dancing is Fun—members of Washington Federation's Rainier Council built a float to be entered in a spring parade in Tacoma, Puyallup and Sumner. The occasion was the Daffodil Festival and the theme was Melody in Daffodils so we had to find a song and build our float around it.

There were very good reasons for entering into this much effort. One was that some 200,000 people would be lining the streets watching the two-hour-plus parade and more would see it at home on T.V. The cameras gave us fine coverage and we figured there was no better way to advertise square dancing.

### Two Months' Planning

About two months of hard thinking went into the plans for the float—called Sun Bonnet Sue. Through the good heart of a local heavy hauling outfit we latched on to a "low boy and tractor." Careful measurements had to be made for we had to build the float in sections and then fit them onto the truck when we could have it for a week-end prior to the parade, make the necessary changes and then, two days before the parade, the outfit was again given to us to secure these sections onto the truck.

Sue was built in four sections; bill of the bonnet, cap, ribbon and back section. The length was over 54' long and 14' wide. The driver had to look thru a little hole in the cap, into the bill of the bonnet and out of one eye in the face—a distance of over 12', the 3 holes

being about 6" in diameter. About 200' of one-inch chicken wire 3' high, many two by fours, four by fours, one by twos, lath, four pieces of half inch plywood four by ten, plywood for the ribbon and sun flower, baling wire, etc., were used. Since 99% of the labor was unskilled as far as floats go, a little trial by error was also used.

Here's the way Sun Bonnet Sue looked. The front was the face of Sue, with a sun bonnet on and from the bonnet to the end of the trailer was a 3-foot ribbon, weaving as if fluttering in the breeze. On the aft end of the low boy were a banjo and bass fiddle in front of a 7' sunflower. 50,000 lovely King Alfred Daffodils were stuffed from early afternoon until 2 A.M. by men, women and teen-agers of the Council at about 90 blooms per square foot. With the aid of a new floral cement, much time was saved. Between the bonnet and sunflower were about 8 couples of local callers and their taws, dancing along the whole parade route. For a thrill, try dancing while going down a 30-degree hill or across railroad tracks and around corners to these new cross trails, etc.

Total cost of the float, besides a lot of hard work and a lot of fun, too; gallons of black coffee, cookies, donuts, etc., for the workers; about \$300.00.

The whole thing was worthwhile, not only because we won first award in the class of "clubs and organizations", but because we made many new people aware of square dancing.



Meet Sun Bonnet Sue of Washington, 50,000 daffodils strong, and her square dancing friends.

*Photo by Vilis Zirnis*



# EAST AFRICA DANCES

## Square Dancing In Italian Somaliland

*By Winona Hagel*



**W**E have been teaching square and round dancing in Mogodiscio, East Africa, for the past six months. My ex-cowboy husband and I hail from Kalispell, Montana, near Glacier National Park. He is hide and skin specialist for Italian Somalia on the Point Four program.

Three evenings a week we are out teaching dancing—a childrens' group on Mondays; adult beginners on Tuesdays and The Dance on Wednesdays. We dance outside in the moonlight under African skies with never a thought for the weather. The temperature stays near 85 degrees cooled by monsoon breezes off the Indian Ocean.

We have many nationalities represented in our group. We give instructions in English which are translated into Italian by one of the



A childrens' group demonstrates on the Wednesday night dance in Mogodiscio, East Africa. Americans, Italians and the Philippine minister's children are in this group.



"All join hands and circle left" under African skies.

Italian people, and the dancers execute the figures together. It is surprising to us how quickly they have learned, with the language barrier. We have taught some eight square dances and twelve round dances.

Often we have to pinch ourselves for orientation. It is winter and warm, the trees are palms instead of evergreens. The faces and language are strange. How did our squaw skirts and cowboy shirts, our boots and moccasins get to stomping and whirling out Cotton Eyed Joe in this strange setting? The strangeness ends there.

The music and the dance have put everyone's heart and feet into gay rhythm. We have never seen such enthusiasm and neither has Cotton Eyed Joe. He is requested several times each evening. The whole project has been our most satisfactory contact with the people here.

The slab where we dance accommodates 5 or 6 squares and it is often encircled by three circles of onlookers. A Texan commented one night, "You all sure stirred up something here when you started square dancing."



Dance instructions are given in English and Italian while natives listen, too.



# MARIANNE

Original Square Dance by Dick Leger, Providence, R.I.

**Record:** Folkraft 1282

Introduction and Ending

**Four little ladies chain across, you turn 'em with your left hand  
You chain those ladies right back again, you turn your Marianne  
Dos a Dos your corner, Dos a Dos your own  
Bow to your corner, but swing your own (hurry up now)**

Chorus

**All day, all night, Marianne (promenade 'em)  
Down by the seaside along the sand (sing it)  
Even little children like Marianne (swing 'em)  
Down by the seaside along the sand (square your sets now)**

Pattern

**Head two couples pass through, around just one you go  
Go down the middle and cross trail, around just one you know**

The two active couples meet in the center of the set and trail thru (passing thru then crossing) to meet their partner at home.

**You box the gnat home, four gents a left-hand star around  
Now go back home and Dos a Dos, your corner swing (don't rush me)**

Sequence: Intro — Heads — Heads — Sides — Sides — Ending

Copyright by Folkraft Records — 1957

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## CHANGEABLE U

By Les Boyer, Okanogan, Washington

**First and third swing and sway, Two and four do a half sashay  
Heads go forward and back with you, Then cross-trail, that's what you do  
Split the ring and around two, and four in line you stand  
Forward eight and back with you, Bend (the line) in the middle, right and left thru**

From a line of four, each couple faces the couple next to them.

**Turn them around like you always do (Delete this line for advanced groups)**

**Face your partner, box the gnat, Right and left thru the other way back**

**Inside high, outside low, Join hands in the middle and around you go**

**Once around and then pass thru, Circle four with the outside two**

**Circle four you're doing fine, Side gents break and form two lines**

**Forward eight and back with you, Bend in the middle, right and left thru**

**Face your partner, box the gnat, Right and left thru the other way back**

**Inside arch the outside under, Circle four and go like thunder**

**Once around and then pass thru, Split the couple facing you**

**Around just one and line up four,**

**Forward eight and back that way. All four ladies to the right sashay**

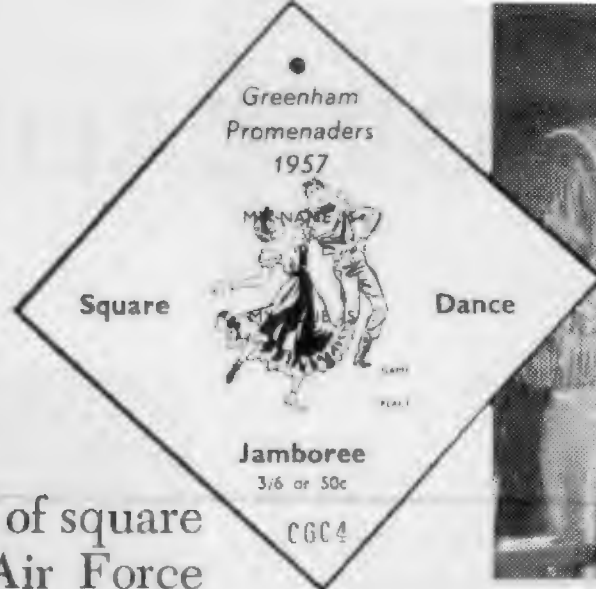
**Chain those girls straight across, Then down the line and don't get lost**

**Chain those girls across the land, Here comes your corner, left allemande . . .**

Repeat for side couples.



# ENGLAND'S FAREWELL TO CAL



L. to R., S/Sgt. Cal Golden, Beryl and Jimmy Morris, Jean Golden and Betty Sherman, Secretary of the Woodberry Down Square Dance Club of London, which honored the Golden's on April 27.

AMERICA'S unofficial "ambassador" of square dancing good-will to England — Air Force S/Sgt. Cal Golden — was given two farewell send-offs to the U.S. by British square dancers and military personnel. Golden, rated as one of America's most popular professional square dance callers before he left for a 3-year tour of duty with the 7th Air Division of the U.S. Air Force in England, returned to the U.S. last month.

First of his farewell parties was sponsored on April 27 by the Woodberry Down Square Dance Club of London in Drill Hall. 800 dancers crowded in to pay sashaying tribute to this bundle of square dance enthusiasm from America named Golden.

On Armed Forces Day, May 18, another 600 dancers came from all over England to RAF Greenham Common to participate in the second farewell party. Planning and M.C.-ing this dance was Major Lee J. Humphrey, USAF, caller for the Greenham Promenaders. Most welcome guests during the evening were Major General and Mrs. William H. Blanchard, the new 7th Air Division Commander and his wife. More than a dozen callers besides the guest of honor and Humphrey made the rafters ring, and highlights were youngsters doing a demonstration of Swiss Bell Ringing and a display of Morris dancing in full costume by the South Berks Morris Men.

While in England, during his spare time, Cal Golden devoted hours to popularizing the robust art of do-si-do in the land where some of the basic steps of square dancing originated many years ago. He organized classes, taught beginner dancers, conducted clinics for elementary and advanced callers, M.C.-ed jamborees and gave forth with his infectious sense of humor and individual calling style in places ranging from Westminster Cathedral Hall and the swank Savoy Hotel to a 550-year-old barn in Essex. He also organized dances for the benefit of such welfare agencies as the Air Force Aid Society, England's Home for the Blind and orphanages, keeping a really busy schedule.

Cal's missionary work for square dancing spread over on the Continent, to which he made 7 trips, M.C.-ing and calling from Germany to Paris. Europe will miss this ebullient "Kid from Arkansas"; America will welcome him home.

(Center) Armed Forces Day, May 18, saw Major General William H. Blanchard, Commander 7th Air Division; Major Lee J. Humphrey, Greenham Common; and S/Sgt. Cal Golden at RAF Greenham Common for Cal's second big farwell jamboree.

Air Force Photo

(Bottom) Part of the throng of 800 British and American square dancers who packed Drill Hall, London, to dance to the farewell calling of S/Sgt. Cal Golden.





# TWO FOR CALIFORNIA

## GOLDEN STATE ROUNDUP

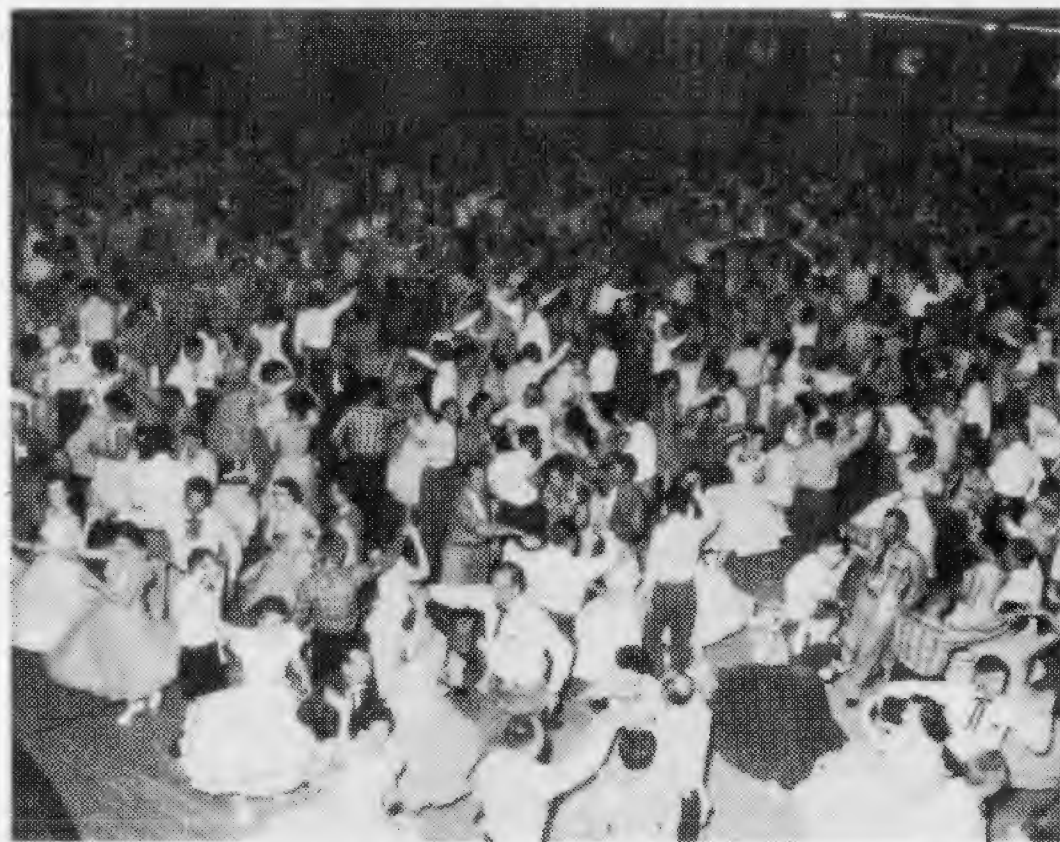
CERTAINLY one of the smoothest running area festivals is the Golden State Round-Up which traditionally takes place at the Municipal Auditorium, Oakland, California, around Memorial Day each spring. This year marked the fourth such event, on June 1-2.

Registration began at 9 A.M. Saturday and there were squares on the Arena floor shortly thereafter, with Bill Theede and Larry Twist as M.C.'s. Square dancing in the P.M. was presided over by George Elliott and Bob Wright, while Frank and Carolyn Hamilton taught round dancing in the Scottish Rites Temple nearby. The evening program saw upwards of 350 squares dancing at one time to the crisp and stirring calling of such lively proponents of that art as Bruce Johnson, George Elliott, Bob Wright and Jim Mork. Chuck Jones was M.C.

Sunday was shot out of the gun with a Round-Up Breakfast at Lake Merritt Hotel, with Jack Barbour M.C.-ing. Square dancing which took up at 10 A.M. had Ken Oburn as M.C., and P.M. square dancing M.C.'s were Randy Stephens and Johnny LeClair. George Elliott was moderator of the Callers' Bull Session while the Hamiltons again conducted the rounds. A Style Show was narrated by Chuck and Dottie Jones. This was followed by square dancing with Lou Hughes as M.C. and *another* big evening of square dancing featuring Bruce Johnson as M.C. and callers Randy Stephens, Johnny LeClair and Virginia Johnson, as well. Total registration for the two days was a staggering 6000. It was a Ball!

Dancers as far as the eye can see. 350 squares took part in the Grand March at the Golden State Round-Up.

Photo by Kayo Harris



Action in the famed Casino during A-Square-D's Catalina Holiday.  
Photo by Gene

## CATALINA HOLIDAY

THE famous resort at Santa Catalina Island, off the coast of Southern California, is the scene each year of Associated Square Dancers of Los Angeles' popular Catalina Holiday for square dancers. This year the Holiday took place on June 8-9 and was sold out completely two months in advance. The Island Casino, long the haunt of ballroom dancers, for this one gala week-end yearly rings with the cry of the caller. On Saturday evening the Casino was jammed with some 1450 dancers who had come over from the mainland via the boat, S.S. Catalina; by plane or water-taxi.

On Sunday many family activities were individually enjoyed and then, at 2 P.M. round dancing in the Casino, followed by the "Main Event" Jamboree. At 8:30 P.M. the boat picked up the sun-browned, dance-happy folks and brought them back to the mainland.

Chairmen this year were the Tommy Banks'. Callers were "Jonesy", Herb Leshner, Slim Brough, Frankie Frankeberger, George Watts, Joel and Ray Orme, Vera Baerg, Geo. Elliott, Lee Boswell, Bert Cowman, Max Wolf, Al Gottlieb, Jess Owens, Wayne Donhoff, Fred Hawthorne, Ray Clairmont, "Brownie" Brown and Bob Osgood. Rounds were in the charge of the Ivan Lowders and Jack Barbour's Rhythm Rustlers supplied the music.



# PROGRESS ON THE ISLAND

Or—Long Island Joins the Swing to Squares

By Major Allan Spencer, U. S. Air Force



As a member of Uncle Sam's Air Force, I am able or required, whichever way you look at it, to travel around the country quite considerably and therefore, take a particular interest in what's going on in square dancing in all parts of the world.

My wife, Jo, and I have been stationed at Mitchel Air Force Base here on Long Island, New York, for almost two years. For sometime I have felt the urge to give the "feel" of the square dance picture here. There had been many people exposed to square dancing on the Island for many years, and sometimes in very large numbers. However, it has only been in the past few years, four or five, that there has been much continuity and until then, little club activity. Therefore, dancers have come and gone, so to speak, with the exception of a few who were able to acquire a very real sense of appreciation for the program.

## Continued Progress

Now I can happily report that the scene is changing. Square dance classes, with a follow-up by clubs, are no longer a novelty. Ten square dance clubs have gone together to form a dancers' federation. These folks are busily going about spreading the gospel. They have established a very fine schedule of out-of-town callers and in addition, they sponsored a New Year's Eve program this year which was unquestionably one of the outstanding square dance events in Long Island dancing history. This was not because dancing was any better than usual, but because of the very fine spirit of co-operation. We honestly believe that the

square dance movement here on the Island is now progressing in a very steady and healthy manner.

Obviously there have been setbacks and there will be others. The emphasis is now being placed on the dancer as the prime mover in the enterprise. Several new callers have shown up in the last two or three years and are adding zest to the program. One of the more notable among this group is Chip Hendrickson, who is gaining quite a reputation down the East Coast. Of course, the ever presence of Al Brundage, our neighbor from Connecticut, with a guiding hand, has been most helpful. Jo and I, too, have tried to contribute something and hope that when we leave Mitchel Field for a new assignment, there will be more and happier dancers than when we arrived.

Beginning in January of 1956 we started writing a monthly newsletter. Also, Jo was asked to conduct a fashion forum on designing and making squaw dresses at the last Atlantic Convention in Boston and has received many, many requests for help since that time. The club I call for, Belles and Beaus, is a mixed military-civilian group and we find working with them most rewarding.

The potential for square dancing here is unlimited. The need is probably greater than anywhere. I say this because of the wish for, but the lack of, community activities. At the moment we can't boast of dances with a hundred squares or even fifty, but if the present trend continues, maybe we'll dance in Madison Square Garden!



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# Chuck Jones

## NOTE BOOK

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DEAR BOB,

WHEN you see the signature at the bottom of the next page (and perhaps before) you will understand the next paragraph of this month's letter.

One day Chuck's writer at the studio came in looking very distressed and when asked what the trouble was he said, "Women—the biggest mistake man ever made was to let them inside in the first place."

I won't go into the whys and wherefors of this, but when Chuck called me this afternoon and said he had a meeting tonight—that today was the deadline for your letter—that if I would write to you he would illustrate it—I only know that I felt as he must feel when he gets hold of a caller's microphone: Clammy and confident in turn; but surely an opportunity not to be missed. Only a dancer who is not a caller and a wife who is not a writer could have this thrill, doubtful but delighted.

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Now that I have done what Ernest Hemingway said was the most difficult thing for a writer to do, i.e. placed the seat of my capris on the seat of my chair and the tips of my fingers on the typewriter, I am amazed! I find the flow of foolish facts and fancies not quite so easy to turn on as I would have imagined. Not only is the content maddeningly absent but even the technical details are frightening. For instance, I see that I have committed a basic error right from the start by not using "we" as usually done by editors and other writers to give an impersonal character to their thoughts, or as Webster says to avoid the egotistical sound of the repetition of the word "I". According to the same authority the plural is also used by kings and gives an example from Shakespeare in which King John says "...our sometime sister... we have taken to wife." Webster may not consider this egotistical—but he can hardly call it impersonal.

Did you ever wonder about bird's nest soup? We learned recently that it isn't made from just any old bird's nest; far from it. It is made only of the edible bird's nest belonging to a variety of swift from Southern Asia. We, not I, could also explain the edible galingale, but when by way of explanation we must say that it consists of the chufa, I don't think we are being very fair.

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I have aged considerably.



Our house looks something like this.



And although, goodness knows,  
I have tried to be a good mother



A good sport



This is the time of year I start thinking of the thousands and thousands of yards of petticoats and dresses, to say nothing of the shirts, shorts, and sweat socks, that are being planned and stitched and washed and ironed in preparation for all the square dance camps all over the country. Some one more statistically minded (I hope you aren't reading this out loud) might go into the terrifying details of woman-hours over a steam iron and the tons of detergents, but for me it is much more friendly and comforting to think that in every state, in every city, in villages and on ranches there are dancer-wives just like me trying to get clothes in shape to go off for a week-end or more of dancing fun. There's no use getting ready too far in advance. Just as sure as you get a closet full of fresh, clean clothes, along come some extra dances — there they are wrinkled and mussed — and they all have to be done again. Then after you've been so careful to iron them and hang them where they won't get crushed, along comes packing time. Remember when we only wore one petticoat at a time?

I often think of Ted and Jerry Powell of Yakima, Washington, when I'm trying to decide what and how to pack. They went to a convention in Texas on a motorcycle. That takes a bit of planning. And then the picture comes to mind of Pete and Vivian Prentice arriving at Asilomar one year having driven from Vancouver, B.C. in an Austin with sixteen people—well, maybe it was only six that finally arrived—but I know they brought all their luggage, a totem pole, two flags and a gunny sack full of beautiful red maple leaves strapped to that little car. Whatever happened to running boards? They must have been handy.

I don't want to get involved with the subject handled in your "Hot Potato" article but while I still have the microphone — I mean the typewriter — I would like to pass on to you a remark of our good friend, Jack Hill of Santa Ana. He's



And a loyal companion

not a square dancer but a very nice, intelligent person for all of that. "I looked hard for the motivation of both M. Flood and the flirtatious pretties in the sissy pants. If the wearing is another game than cricket, what, then, is the peeking?"

I have come to that point in writing a letter to you, Bob, when I would ordinarily say "Must close now." But here there crops up another technical detail: I haven't said enough—well, maybe I've said *enough* but not enough to fill the page. I think it was Tallulah Bankhead who put into words exactly what I am thinking at this moment—"There is less here than meets the eye."

And this is not my only problem. I now discover Chuck won't be able to do the illustrations. Woe is me! I am lost!

There is only one course left open to me. Start drawing!

\* \* \* \* \*

Those little marks show the passing of time. A great deal of time, in fact. I have to admit that I no longer believe that all an artist needs is one part talent and ninety-nine parts hard work. It just isn't true.



I simply cannot illustrate this article.

Until next month, much love to you and all your patient readers. We will be seeing you, and I do mean WE.

... meaning Dottie and Chuck Jones

*Dottie*





What will they think of next? The Kontra Korner's are responsible for this new gimmick at the Hayloft in Portland, Oregon. It is a sign painted on a 48" wide roller type window shade. When pulled down 1 foot it reads, "Workshop". If pulled down another foot it will read, "Caller's Workshop". It can be brought into view by the caller or a dancer whenever the state of confusion of either seems to merit its use. That's Jack O'Donnell at the mike.

How, yourself! Here Sally and Wil Tonkiss are all done up as Indians (and don't they look for real?) for Awa Wego's Pow Wow, an annual affair in Tulare, Calif. Decorations, refreshments, etc., follow the theme and, dancers, too, join in the heap big fun.



Lookut! It's Jerry Helt, Cincinnati scintillator, who's cutting his birthday cake. The "birthday suit" is a set of longies which his club made him don before he was allowed to call for the evening.





## Michigan State University

# Features Square Dancing

By Ellyn Hards, East Lansing, Michigan

**T**HE Promenaders of Michigan State University were founded in 1947 to "promote square dancing and calling and have fun." Since then the club has grown so as to make a closed membership necessary. The club provides its own callers and instructors and trains those who are interested in calling.

The dancers, all University students, meet Wednesday evenings for general dancing and a business meeting and members of the club's demonstration team meet oftener to work on new dances for demonstration purposes. This year the club has appeared in Saginaw, Flint, Dowagiac, Southfield, Adrian, Harrison, Webberville and Howell; as well as doing a 9-week T.V. series, a half-hour T.V. show and performances for various activities on campus including basketball half-times. Demonstrations in Lansing, Michigan, near which the University is located, include programs for the Community Chest Victory Banquet; the Chamber of Commerce and the Lions' Club State Convention.



The demonstration team in action with lots of verve at Dowagiac High School.



Author Ellyn Hards, MSU student and Promenaders member, shows the club's official demonstration costume, with Bob Ellsworth.

For demonstration work the girls wear 2-tone green squaw dresses (with pantalettes) and the boys wear black western pants, white shirts and dark green ties. Traveling outfits consist of green felt skirts and white blouses for the girls; black pants and windbreakers for the guys. The girls' skirts and the guys' jackets have the Promenader emblem on them.

Among the club's annual trips are visits to the Chicago International Festival and the Flint Folk Festival. Scholarships have been set aside for two members to attend the Square Dance Institute in Wisconsin.

The club's big dance of the year featured Joe Lewis of Dallas at their Saturday Night Breakdown on January 26. Joe also conducted a workshop for students and faculty of the University during that afternoon.

Another of the Promenaders' annual affairs is their alumni dance. This year the Grand Square Jamboree themed the club's 10th anniversary and 20 sets were on the floor. When they are not dancing, club members enjoy camping, skating, swimming and costume parties. All in all, the club brings many happy and relaxing moments away from the books to those students interested in square dancing.

### ON THE STYLE SERIES

As this issue goes to press we have had only one addition or correction to the Language of Square Dancing articles run in the past three issues of Sets In Order.

*Grand Chain Eight:* (definition given in June issue). Add to this the old time interpretation of this call which is in reality another call for a right and left Grand. In some areas a grand Chain Eight would be a complete Right and Left Grand, not stopping at partners the first time but continuing on until home is reached.

Any other suggestions, changes or additions will be included as they are received.



# PAGING THE ROUNDANCERS

**D**UE to her parents' love of dancing, Elsa Erwin got an early start. Ballet with Vest-off, who was Pavlova's partner; aesthetic; folk; modern; and ballroom dancing were all early phases. As a graduate of Ithaca College, where she taught some 30 years, she was Chairman of the Dance.

In Atlantic City in 1940 Elsa saw her first square and round dancing—done with skill and joy by Pappy Shaw's Cheyenne Mountain Dancers. Since then the two have been her great interest—stimulated and inspired for 15 years by the Shaws and their fine summer classes.

After Art had served in World War I as an officer in the Signal Corps, he completed his degrees at Eastern Michigan College and Wayne University, majoring in Physical Education. He has been Athletic Director and Coach at Eastern High for 38 years. Among other honors, he was named "Teacher of the Month" in the Detroit schools.

Art's first dance interest was teaching ballroom dancing with his sister who had studied with the Castles. He danced his first square in 1917. Daily classes, including squares, rounds and ballroom, have been conducted for 7 years as part of his program for the Eastern High students. His 9 years of calling and teaching squares and rounds have been highlighted by formation of his Hayloft Squares and Merrigo Rounders.

Art and Elsa teach and call dances 5 and 6 nights a week. Their summers are spent at square and round dance schools and traveling to scenic places. They have been to United Squares, Asilomar, Michigan Square Dance

Leaders' Workshops, Lighted Lantern, American Squares School at Evansville, Ind., and have served on the staff at Ihduhapi for American Squares.

The Erwins have originated Darling Waltz, Waltz Serenade, Elsa's Schottische and Dreaming.

Their philosophy is to keep in mind that the round dance is an enjoyable part of the square dance picture, rather than an end in itself.



*Art and Elsa Erwin — Detroit, Michigan*

They try (1) to include dances which are enjoyed by square dance groups to which their dancers belong; (2) to teach people to *dance*, stressing fundamentals and styling rather than teaching routines, and still keeping it fun; (3) to select dances which flow and have good music. They also like developing *beginning* square dancers and average 15 to 20 sets yearly.



**W**HEN Jim and Ruth Brower met, 23 years ago, he was a golfer. This hobby went on thru their marriage to the extent that he practically lived on the golf course. Ruth finally faced him with the situation and he agreed that if she would stop complaining about his golf, he would take up square dancing. In 1947, they took lessons from Cal Moore in Fort Worth, Texas. When the lessons were completed, they went square dancing every night of the week for over a year!

One fateful night Jim started calling with the caller. The latter heard and invited Jim up to call a dance. Jim was scared but made a bold attempt. It was the beginning.

In June, 1950, the Browsers moved to Texarkana where Jim took a job at the Red River Arsenal. Within 2 months he had a square dance class going and hasn't stopped teaching since. He has organized clubs in Texarkana and Atlanta, Texas; in Nashville, Murphreesboro, Glenwood and Delight, Arkansas. He also organized the Four States Square Dance Association, which includes Louisiana, Arkansas, Oklahoma and Texas.

Jim is known far and wide as a rhythm type caller. He uses his vacation time for making two tours a year. He has, for the past 3 years, been a staff member of the New England Folk & Square Dance Camp at Becket, Mass.; he conducts a week-end Summer Family Camp at Beaver's Bend State Park in Oklahoma each 4th of July; he shares three week-end summer camps with Richard Dick and Glynn Byrns.

Traveling has also included the National Conventions in Kansas City, Dallas, Oklahoma City and St. Louis, as well as the "International" in Chicago. Jim plays a mean guitar as well as calling, and occasionally sits in with the band. Among the calls he himself has written are Texarkana Star, Take It Easy and a new one, Texarkana Baby.

The Browsers have four children who all like square dancing, but none of them has tried calling as yet. Jim and Ruth travel together many miles a year, square dancing and calling, and they are convinced that square dancers are **STRICTLY THE MOST.**



Jim Brower — Texarkana, Texas

## TEXARKANA STAR

By Jim Brower

Opener: Any patter opener will do.

Figure:

**Forward eight and back to the bar  
Forward eight, make a right hand star  
Star by the right, go all the way around  
Gents drop off at your home town.  
Ladies star in the middle of the ring  
Meet your man with an elbow swing  
Once and a half and don't be slow  
Gents star right, across you go  
The opposite gal do-pas-o  
The corner right and not too far  
Partner left, make an allemande thar  
Back 'em up, boys, but not too far.  
Shoot that star, go all the way around  
The corners all, right hand around  
Partner left, go all the way around  
To the right hand lady with a right hand around  
Allemande left and allemande thar  
Right and left, make another star  
Back right up but not too far**

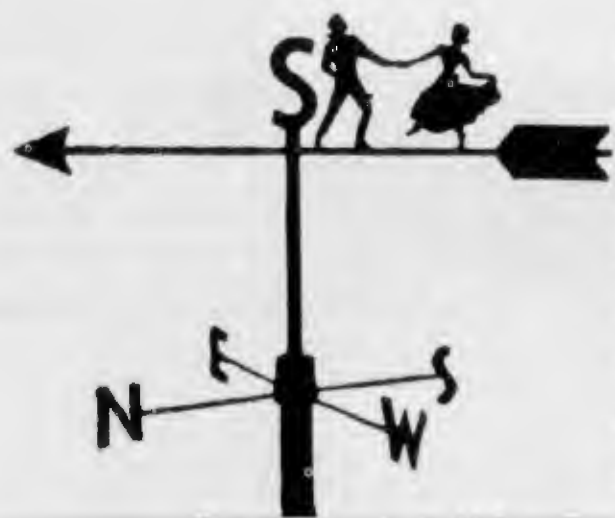
You have original partners here.

**Shoot that star, go all the way around**

**Promenade the corner as she comes down.**

Repeat entire sequence once more and then use a break to get original partners back.





## ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

### New Jersey

Summer square dances at Hoedown Hall in Woodbury are being held on Saturdays. Air-conditioning has been added for comfort and there will be easy dancing. Classes in fall.

### Oregon

Castle Eighters of Portland started something in the area, a Fashion Show with the gals and guys showing new trends in square dance fashions. Club members from Washington and Oregon were invited to participate and the whole affair—dance and fashion show were held at Crystal Ballroom with about 400 dancers present. Chet Held is the regular club caller.

The Oregon Federation is sponsoring the big Festival slated for Roseburg on August 23-25. Favorite callers will be on hand to call to Eddie K's music and the Hamiltons will conduct the rounds. A Saturday barbecue and Sunday breakfast at the Fairgrounds are included in the program, as well as a series of clinics and workshops. For info, Festival Chairman Carl Ruthrauff, P.O. Box 1271, Roseburg.

A new group in Eugene is the Eugene Civic Square Dancers. Dude Sibley from Cottage Grove is the caller and whenever there's a fifth Friday they add a guest caller. The group has no members (?) or officers. It's run by all dancers from all clubs. Each dance has one couple to act as hosts. Dances are held 2nd and 4th Fridays at Musician's Hall; 5th Fridays at the Veterans' Memorial Building. All receipts, after paying expenses, go to benefits—locally!

### Massachusetts

The 12th Annual Country Dance Festival was planned for Friday, July 12, at the University of Massachusetts in Amherst. This event is sponsored by the Western Mass. Callers' & Leaders' Assn., and included square dances, contras and rounds.

### Washington, D.C.

New officers of the National Capitol Area Square Dance Leaders' Assn. (known familiarly as "enkasdla") are: President, Art Wence; Vice-Prez, Mary Jenkins (the distaff side, good!); Secretary, Melva Wence (all in the family); Treasurer, Anne Lackey (more distaff side); Education, Ed Gordon; Program, Eb Jenkins; Membership, Gordon Lackey (more family); and Public Relations (this phrase always fascinates me!), Clair Young. Betty Young will take over the editorship of the very excellent Newsletter put out by this body.

### Arizona

Callers from Arizona and surrounding states will zip up the Northern Arizona Square Dance Festival on August 9-10. The Friday and Saturday dances will be held at the beautiful Gym on the State College Campus with room for over 100 squares. Sound man Al Anderson promises perfect acoustics. Schroeder's Playboys and Sam Saum's (how alliterative!) Hayloft Trio will keep the rhythm going. Festival committee comprises Happy Chapman, Allen Jones, Buster Thornton and Ellis Welty.

Almost 400 people jammed Mike Michele's Square Dance Barn in Phoenix on June 1 for the Grand Opening Jamboree. Schroeder's Playboys (busy, busy) provided the music. Arizona's latest adaptation of the "barn" to square dancing includes a 50'x96' dancing area, a record shop, stage and snack bar. Refrigerated cooling, acoustical tile and smooth floor combine for dancing comfort.

The Old Pueblo Square Dancers' Assn. of Tucson now has a regular spot on KVOA-TV every Sunday morning. Don Jacinto Orozco is the jolly host and about noon-time he introduces one of the association callers who introduces the square of the day and puts them thru their paces. Sometimes news of coming dances is included on this program, "La Hora Mexicana".



## Ohio

Ange and Bertha Dalessio have joined forces with Taffy's Dance Wear in Cleveland to put out a square dance paper, including news of dancing there and in the surrounding areas. . . . The Cleveland Area Callers' Association Spring Festival at Merrick Settlement House featured a dozen of the area callers with Damian Rhoney conducting the rounds. . . . A new club on the square dance scene in Ironton is Arky Stars. Gorden Foster is president; Don Litle, caller.

## Idaho

Ross Crispino of Nampa was General Chairman for the 3rd Annual Funstitute at McCall on July 12-14. The program included clinics, workshops, whopping evening dances, outdoor breakfast and a Sunday P.M. party. . . . The Intermountain Square Dance Association is sponsoring a new project in 1957 — a semi-annual meeting of officers of square dance clubs. Panel discussion groups at the P.M. meetings will follow a pot-luck dinner at noon.

## Florida

Going to be near Bradenton any Thursday night? Try square dancing at the Sunset Trailer Park, 1 mile south of the city limits on Highway 41. It's an intermediate to advanced dance with Bob Lindstrom calling, and the club is the Merry Mixers.

Fred Kelley broadcasts a square dance radio show over WCDL in Tarpon Springs. He presents square dance news, area callers and often guest callers. Al Brundage, Don Armstrong, Ed Durlacher and Rickey Holden have been among these latter. The show is from 1:00 to 1:30 P.M. each Saturdays—1470 on your radio dial. If you want to know what's what, tune in.

## Pennsylvania

Conneaut Lake Park is the setting for the Labor Day Week End Vacation sponsored by the Kon Yacht Kickers. In a beautiful lake setting, there will be fishing, boating, water-skiing and swimming as well as square dancing in the Dreamland Ball Room which can accommodate 100 squares. The diversified program will present the following callers, plus: Pete Heckman, Al and Ruth Gallagher, Don Geyer, Joe Schwab, Robbie Robinson, Herb Suedmeyer, Katie McKenzie, Angie Dalessio, Harold Neitzel, "Uncle" Walt Wentworth. For info, Mary Shadley, R.D. #1, Conneaut Lake, Pa.

## California

New officers of the sprawling Associated Square Dancers of Los Angeles are: Prez, dynamic Bob Lambert; Veep, bubbling Bud Blakey; Secretary, merry Mary George; Treasurer, likeable Lou Best. District directors are Don Shiffler, Herman Gerhardt, Clarence Corron, John Pool, Dick Uganst, Tommy Banks and Bob Paden.

Kern County's Sheriff's Mounted Posse, Inc. Annual World Championship Rodeo in Bakersfield wound up with a big Round-Up Square Dance at the New Fairgrounds, with Bruce Stotts and live music.

The Hoedowners of San Luis Obispo invite passers-thru to dance with them 1st and 3rd Saturday nights at the Grange Hall on Broad Street. . . . Back Acres Club who meet Wednesdays at Sequoia Jr. High, Reseda, had Bub Ables, Frankie Frankeberger, Ray Clairmont, Vera Baerg and George Elliott over to call for them in July.

Young at Harts, who meet at Hart High School in Newhall, staged a Scholarship Dance and raised about \$250.00 to support the Scholarship. Dud Frankeberger is club caller. . . . The Desert Association Round-Up August meeting will be held in Palmdale on Aug. 11.

Joe Lewis will be featured caller at the Fiesta La Ballona (pronounced buy-ona) on August 2; the place, Veterans' Memorial Auditorium, Culver City. M.C. will be Earl Pechin. . . . To benefit the Mental Health Foundation, Beverly Hills Guild sponsored a square dance at the Palladium on June 3, with Chuck Jones as M.C., Jack Barbour's music and a dozen fine local callers. Arrangers of the event from the square dance world; Alex Andres and Ralph Maxhimer.

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The famous Knotts' Berry Farm at Buena Park, Calif., was the setting for the installation dinner-dance of the Buds & Blooms Club. Here are new officers and caller, Dick Riggs.





# TENNESSEE TWO-STEP

By Manning and Nita Smith, College Station, Texas

**Record:** Columbia 21518 "Tennessee Two-Step"

**Position:** Open, inside hands joined

**Footwork:** Opposite, Directions to M

**Meas.**

**A**

**1-2 Walk, 2, 3, 4; Turn Away, 2, 3, 4;**

In open pos walk forward four steps in LOD, M turn L face and W turn R face away from partner and walk around in a small circle and back to partner, join R hands.

**3-4 Right Star (Two-Step) 2; 3, 4;**

With R hands joined star once and a half around in four two-steps to end in OPEN POSITION facing RLOD, inside hands joined.

**5-8 Repeat all of above in RLOD** to end facing LOD in open pos.

**B**

**9-10 Walk, 2, Side, Behind; Roll, 2, 3, 4;**

In open pos walk forward in LOD with L, R, face partner and step to side in LOD on L, behind on R; Roll L face twd LOD with L,R,L,R, ending in CLOSED POSITION.

**11-12 Two Step Turn, Two Step Turn; Two Step Turn, Two Step Turn;**

In closed pos do four turning two steps

**13-16 Repeat all of above in LOD** ending in open pos.

**C**

**17-18 Walk, 2, 3; Step/Step; Back-up, 2, 3, Step/Step;**

In open pos walk fwd L,R,L, R/L; Back up R,L,R,L/R; face partner, join both hands.

**19-20 Chase, 2, 3, Step/Step; Back Up, 2, 3, Step/Step;**

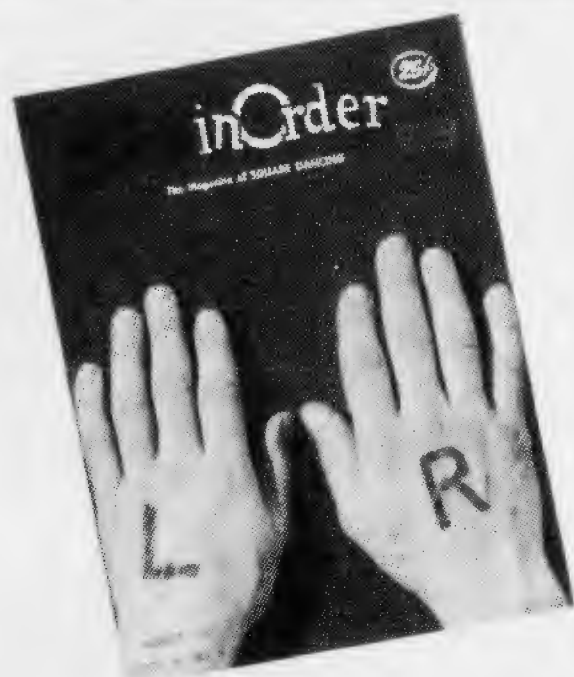
Man "chases" lady toward wall with L,R,L, R/L; W then "chases" M toward center, M walks backward L,R,L, Step/Step; on last step both turn to face RLOD.

**21-24 Repeat Meas. 17-20**

Repeat Meas. 17-20 starting in RLOD and ending with partners facing LOD in OPEN POSITION ready to start the dance from the beginning.

**Dance Sequence:** ABC, ABC, AB

**Ending:** On Meas. 16 of Part B, man walks four steps fwd as lady twirls & both bow.



## ON THE COVER

"If I could just remember — this is my *Right* hand and this is my *Left* . . ." Sets in Order's Official Photographer, Joe Fadler, depicts the often suggested solution to the Square Dancer's dilemma.

Reminds us of the club that presented one of its good natured but confused members with the gift-of-gifts—a pair of garden gloves, one marked L and the other marked R. The gag backfired when it turned out the well-marked L was on the right glove and vice versa.





# THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

AUGUST, 1957

## HAMMERHEAD

By Bill Hansen, West Covina, Calif.

Heads bow to your date, then separate  
To your corner line up four  
Forward up and back once more  
Arch in the middle the ends duck thru  
Stand behind that same old two  
Forward eight and back with you  
Forward again, double pass thru  
Separate, and circle up eight  
Circle to the left and don't be late  
Head two couples half-sashay  
Lead on out to the right that way  
Circle up four you're doing fine  
Ladies break and make a line  
Arch in the middle the ends duck thru  
And stand behind the men you two  
Forward eight and back with you  
Forward again, double pass thru  
Separate, then circle up eight  
Circle left and don't be late  
Four little ladies pass thru  
Separate and around one  
Into the middle and pass thru  
Swing your own in front of you.

## RIGHT UP TOWN

By Red Warrick, Kilgore, Texas

Record: Longhorn #118

1.

Now you bow to your own and swing your corner  
Join up hands circle left go round the town  
Allemande left your corner, weave right by  
your girl

See saw round the next little lady, swing and  
whirl

Original partner.

And now you bow, and weave that ring around  
And when you meet, way over cross the town  
Promenade there's no harm, take that girlie off  
the farm

And you swing her right up town

2.

Four ladies chain, you turn 'em left around  
Your corner swing, swing the corner round  
and round

Four little ladies promenade inside of the ring  
Right back home, the same old guy, swing  
and swing

And now the men star left, you turn the  
opposite girl

Corner box the flea, promenade that corner  
girl around

Promenade that pretty pet, she hasn't seen the  
bright lights yet

So let's swing her right up town.

Sequence: 1-2-2-1-2-2-1.

## DIXIE CHAIN SPECIAL

By Art Schuck, Yreka, Calif.

One and three swing you two  
Two and four right and left thru  
One and three go forward and back  
Forward again box the gnat  
Face the middle right and left thru  
Turn 'em boys have a little fun  
Pass thru, split the sides, round one  
Circle four in the center of the set  
One full turn you're not thru yet  
Pass thru, both turn right  
Round one single file  
Do a Dixie chain show some style

Lady in lead

Lady go left, gent go right, round one more  
Hook the ends two lines of four  
Forward eight, eight fall back  
Ends only box the gnat  
Down the center pass thru  
Both turn left go round one  
Do a Dixie chain have a little fun

Gent in lead

Gent go left, lady right, round one  
Down the center trail thru  
There's your corner left allemande  
Here we go right and left grand, etc.

Original partner.

Can use any opener or closer.

## CHAIN CRAZY

By Fred Applegate, Lemon Grove, Calif.

Any opener.

Head ladies chain across the way  
Two and four do a half sashay  
Heads promenade half way round  
Lady in the lead and out to the right  
Dixie chain don't take all night.

In doing a Dixie chain with the sides, after  
promenading half way around, the gents pull  
their partner slightly across in front of them,  
go on to the couple on the right, do a regular  
Dixie chain, after completing the Dixie chain,  
you are facing a new couple, ladies in the  
lead, these two ladies chain, the men courtesy  
turn them and face the same two and circle  
four.

Two ladies chain one time more  
Turn your girl and circle four  
Head gents break and make a line  
Forward eight and back in time  
Forward again and pass on through  
Turn alone, that's what you do  
Up to the middle and back again  
Ends grand chain to a left allemande  
Partner right, a right and left grand.

Repeat for sides.



## WRONG FONT

By Floyd Criger, San Lorenzo, Calif.

One and three half sashay  
Circle up eight when you're that way  
Circle left go round the track  
All four men go forward and back  
Forward again and cross trail  
Split the ring go round two  
Behind the ladies stand  
Forward eight and back in time  
Two ladies chain you're doing fine  
The gents will turn you four in line  
Forward eight and back with you  
Forward again and pass through  
Cast off—three quarter round  
Right and left through with the couple you found  
Line up four when you come down  
Forward eight and back you sail  
Forward again and cross trail, Allemande left, etc.  
Original partner.

## CONCORD TURNPIKE

By Don Anderson, Concord, Calif.

First and third bow and swing  
Forward up and back again  
Forward again and pass through  
Separate go around one  
Pass through across the set  
Gents turn back and follow your pet  
Original partner.  
Go round one you're not through yet  
Dixie chain don't take all night  
Lady go left, gent go right around one  
Pass through across the set  
Gents turn back and follow your pet  
Go around one you're not through yet  
Dixie chain don't take all night  
Lady go left, gent go right  
Around one then box the gnat  
Right and left through the other way back  
Now pass through to a left allemande, etc.

## SOO LINE

By Bill Hansen, West Covina, Calif.

1 & 3 lead to the right  
Circle up four you're doing fine  
Head gents break and make a line  
Forward and back, then pass thru  
Bend the line and Susie Q  
The opposite there with the right hand 'round  
Partner by the left when she comes down  
Opposite there with the right hand 'round  
Partner left and turn I say  
All four couples half-sashay  
Box the gnat across the way  
Inside two face the middle  
Right and left thru go two by two  
Turn her around and pass thru  
Crosstrail thru the outside two  
Line up forward back with you  
Forward again and pass thru  
Bend the line, you right and left thru  
Turn her around and Susie Q  
The opposite there with the right hand 'round  
Partner there with the left hand 'round  
Opposite there with the right hand 'round  
Partner left and turn her around  
Allemande left, etc.

## THANK YOU

Our thanks to Bob Page for the squares and to Joe Fadler for the rounds. Contributors are reminded that it isn't possible to return unused dance descriptions or enter into correspondence. Just know that we do appreciate your interest and the dances we feel most suited will appear as space permits.  
—The Editor.

## SWEET GEORGIA BROWN

By Gordon Moss

**Record:** Sweet Georgia Brown, Windsor (R/D not S/D) No. 7630. Retard tempo.

**Position:** Start Semi-Closed, facing LOD

**Footing:** Opposite.

**Measure**

**1-6** Fwd, —, Step/Step, Fwd; —, Step/Step, Walk, Walk;

This is syncopated step-rhythm and will feel wrong with the music until familiarized. To learn—ignore quick steps entirely. Step fwd on (1), bend knees slightly on (2, 3) to keep the beat. Step fwd on (4), bending knees slightly on (5, 6). Then walk twice on (7, 8). When the strangeness wears off the step/step is done as a small push with the trailing foot and a shift of weight to the lead foot, a sort of rock-step, but very tiny. Feet barely leave the floor. Repeat for total of three times.

**7-8** Pivot, 2, Walk, Manuv; Pivot, 2, W-Twirl, 2;

On last step of M-6, M anticipates pivot by maneuvering in front of W so first step on L foot is practically backing up. Resume Semi-Closed for next Walk and Manuver (3, 4) to second pivot. Anticipate W's twirl by leading her into it as a smooth continuation of her pivot turn. M follows closely to resume Semi-Closed for next movement.

**9-12** Fwd, L-Roll, The Gal, Across; R-Roll, Pivot, 2, to Semi;

Step fwd then release joined hands to R-Semi-Open. On (2, 3, 4) push W across in front with full L turn to L-Semi-Open, stepping between her feet on (3). Catch her firmly with L arm and on (5) push strongly to start her R-face roll across. On (6) step between her feet to Snug Closed Pos for couple pivot on (7, 8). Resume Semi-Closed and repeat once more.

**13-14** Roll Fwd, 2, 3, (Snap); Roll Back, 2, 3, (Snap);

Progressing LOD, both make solo outward turns (M-L; W-R) in three steps and a touch with a snap of fingers on (4). Repeat, rolling RLOD.

**15-16** Two/Step, Turn, Two/Step, Turn; W-Twirl, 2, Walk, Walk;

One full couple-two-step-turn. Twirl W once. Recover Semi-Closed pos while walking LOD final two steps.

**TAG** On fourth time through routine, finish M-16 with two twirls.

**17-18** Add another full two step turn, one twirl and bow. (Keep the tempo down.)



## DIXIE GRAND FREEWAY

By Del Coolman, Flint, Michigan

One and three you bow and swing  
Up to the center and back again  
Up to the center swap and swing  
Face the sides split that couple  
Around one down the center  
Right and left through  
Turn the gals and chain 'em too  
And couple number two  
You bow and swing  
And promenade the outside ring  
Just half the way  
Behind the opposite couple stay  
Forward four and fall back four  
Forward again across the floor  
First couple left next go right  
Behind the heads you stand  
Forward eight and back with you  
Forward again double pass through  
Ladies right gents left  
Dixie Grand—right—left—right—(next)—do-paso  
Her by the left corners right  
Back to your partner left  
Go all the way round like a left allemande  
Go to the right go right and left grand.

## WHEN IT'S SPRINGTIME IN THE ROCKIES

By Russ and Leah Hendrickson, Denver, Colo.

**Record:** Lloyd Shaw Recordings X-98

**Position:** Open position with inside hands joined, facing LOD.

**Footwork:** Opposite throughout.  
Four measures of introduction.

### Measures

- 1-2 Solo Waltz; Waltz;**  
Progressing slightly in LOD, partners turn away from each other (M to L, W to R), making one complete turn in 2 waltz measures. M progressing slightly more than W, and at the end of the 6th count, they meet in closed position, M's back to LOD.
- 3-4 Couples Waltz; Waltz;**  
Starting back on M's L, 2 measures of waltz, making one complete R-face turn, opening out on last count to face LOD.
- 5-8 Repeat meas. 1-4;**  
Couples ending close together, facing LOD, inside hands joined and held well forward, elbows bent.
- 9-10 Step, Swing; Step, Swing;**  
Step fwd in LOD on outside foot and swing the inside foot fwd; step fwd on inside foot and swing the outside foot fwd.
- 11-12 Turn; Twinkle;**  
Dropping hands, turn away from partner (M to L, W to R) and make one complete turn almost in place in 3 steps. M takes W's RIGHT hand in his L. Step fwd in LOD on R, then beginning a 1/2 R-face turn, step L beside R, complete turn to face RLOD by stepping on R beside L. W steps fwd on L, then makes a 1/2 L-face turn to end facing RLOD.

### 13 Roll Across;

W rolls across in front of M, making a R-face turn in 3 steps, R-L-R (M waltzes in place, L-R-L), to end in Varsouvianna position, both facing RLOD. If M will give a slight pull on W's R, which he is holding at the beginning of this roll, it will help her make this turn easily. However, the hand should be dropped immediately after the lead is given.

### 14-15 Waltz; Waltz;

In Varsouvianna position, 2 fwd waltzes in RLOD, M starting on R.

### 16 Turn;

M makes a 1/2 R-face turn in place in 3 steps to face LOD to repeat from Meas. 9. W makes a 1/2 L-face turn in 3 steps around the M to face LOD.

### 17-24 Repeat meas. 9-16;

This time, when M makes his 1/2 R-face turn as in Meas 16, he maneuvers to closed position, his back to LOD.

### 25-28 Waltz; Waltz; Balance; Twirl;

Two regular waltzes, turning R-face, ending with M's back to COH. Balance back on M's L. M waltzes in place as W makes a L-face twirl in 3 steps.

### 29-32 Repeat meas. 25-28.

Dance through three times. At the end, after W has made her L-face twirl, bow.

## "OH GNATS!" (Break)

By Vic Mumford, Toledo, Ohio

**Allemande left with the old left hand**

**Partner right go right and left grand around the land**

**Meet your partner box the gnat**

**With the same gal box the flea**

**Pull her by, grand right and left to a brand new she**

**Once more box the gnat, and you box the flea. Grand right and left, etc.**

Two more times to get original partner.

## PROMENADE BREAK #6

By Roy Conger, San Francisco, Calif.

**Promenade, but don't slow down**

**One and three wheel around**

**Two ladies chain, turn 'em around**

**Same ladies chain in Dixie style**

**It's a right and left all around the ring \*\***

**Keep on going but not too far**

**Turn your own to an allemande thar**

**Gents back up in a right hand star**

**Throw in the clutch don't just stand**

**Pass your own, corners all left allemande, etc.**

From here \*\*

**Keep on going now listen to me**

**Left to your own and box the flea**

**Join your hands one big ring**

**Circle left and shout and sing**

2 men and 2 ladies.

**Reverse back go single file**

**Gents step out and back track**

**Meet your gal and box the gnat**

**Right and left grand right after that.**

Original partner.



## THINK

By Ivan and Molly Lowder, Compton, Calif.  
**Record:** Think, Decca #28952, Guy Lombardo  
(Record should be speeded up)  
**Intro**—Open pos, facing LOD  
**Position:** Dance—Semi-closed pos facing LOD  
**Footwork:** Opposite, direction for M

## INTRODUCTION

### Measures

**1-4** Wait 2 meas, then turn away from partner (M-L, W-R face) making a small circle in 4 steps starting M's L foot, ending in semi-closed position facing LOD.

### DANCE

**1-4** **Walk, —, 2, —; Face to Face; Back to Back; Reverse Semi-Closed;**

In semi-closed position walk fwd in LOD 2 slow steps L-R; releasing R hand from W's waist, do a two-step sideward in LOD facing partner, L-R-L, pivoting on 3rd step 1/2 turn R face to back-to-back position; releasing handhold, join M's R & W's L hand and do a two-step sideward in LOD, R-L-R, pivoting on 3rd step 1/2 R face turn ending facing partner; do a two-step sideward in LOD, L-R-L, ending in reverse semi-closed position (M's L arm around W's waist, M's R & W's L joined hands extended fwd in RLOD).

**5-8** **Walk, —, 2, —; Face to Face; Back to Back; Turn to Semi-Closed;**

Repeat action of meas 1-4 in RLOD starting M's R foot, pivoting L face, ending in semi-closed position facing LOD.

**9-12** **Walk, —, 2, —; Girl, —, In Front, —; Bal Fwd, —, Back, —; Back, —, Fwd, —;**

M walks fwd in LOD 4 slow steps L-R-L-R, taking 1st 2 steps in semi-closed position and leading W in front of him to closed position on steps 3 and 4; balance fwd on L, back on R, back on L and fwd on R.

**13-16** **(Break-A-Way) Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —; Side, Back, Fwd, —;**

Releasing R hand from W's waist M steps to L side on L starting 1/4 R face turn, rocks back on R (keeping L fwd in place) completing turn to face wall, rocks fwd on L pivoting 1/4 L to face partner; releasing M's L and W's R hands and joining opposite hands, M steps to R side on R starting 1/4 L face turn, rocks back on L (keeping R fwd in place) completing turn to face COH, rocks fwd on R pivoting 1/4 R to face partner; repeat all of above.

W's footwork for above—Step to R side on R starting 1/4 L face turn, rock back on L (keeping R fwd in place) completing turn to face wall, rock fwd on R pivoting 1/4 R to face partner; Step to L side on L starting 1/4 R face turn, rock back on R (keeping L fwd in place) completing turn to face COH, rock fwd on L pivoting 1/4 L to face partner; repeat all of above.

**17-20** **Banjo Walk, —, 2, —; Side, —, Cross, —; Pivot, —, Side, —; Cross, —, Pivot, —;**

Assuming banjo position walk fwd in LOD 2 slow steps L-R; turning to face partner

in loose closed position, step to L side on L, in back of L on R (W-X in front), fwd on L between W's feet pivoting 1/2 L to face COH; to R side on R, in back of R on L (W-Xif), fwd on R between W's feet pivoting 1/4 R to face LOD in semi-open pos.

**21-24** **Step, —, Girl, Across; Step, —; Roll, Back; Pivot, —, 2, —; Twirl, —, 2, —;**

Take slow step fwd on L, then 2 quick steps R-L almost in place giving W lead with R arm as she rolls across in front of M to his L side making a full L face turn in 2 quick steps; take slow step fwd on R, then 2 quick steps almost in place turning 1/4 R face giving W lead with L arm as she rolls back across in front of M to his R side making 3/4 R face turn in 2 quick steps; assuming closed position do a full R face couple pivot in 2 slow steps starting back on M's L; M walks fwd in LOD 2 slow steps L-R while W does a R face twirl under M's L and own R arm.

**25-28** **Banjo Walk, —, 2, —; Side, —, Cross, —; Pivot, —, Side, —; Cross, —, Pivot, —;**

Repeat action of meas 17-20.

**29-32** **Step, —, Girl, Across; Step, —; Roll, Back; Pivot, —, 2, —; Twirl, —, 2, —;**

Repeat action of meas 21-24.

Repeat entire dance 1 more time. Then repeat meas 1-16, W making a quick R face turn in 2 steps on meas 16 to end facing M as M takes 2 quick steps R-L turning to face W, steps back on R for quick bow.

## BY AND BY

By Ed Gilmore, Yucaipa, Calif.

**Record:** Balance #105-B with Calls; #205-B Inst.; #3205-B Minidisc 7"-33 1/3 RPM

**Introduction:**

**Let's circle left now it's half way round, go**

**Allemande left and you promenade**

**You promenade around and roll away now**

Roll ladies to the inside without releasing hands.

Continue promenading in same direction.

**Girls go on just like you are, men turn back but not too far**

**Turn your partner right, go all the way around now**

**Allemande your corners all**

**Come back and promenade until the sun shines Nellie**

**By and By.**

**Figure:**

**Everybody swing, swing, the men star left now**

**One time round, pick up your maid**

**Star promenade, around that ring you wander**

**Inside out and the outside in, docey round your corner then**

Men back out with a full turn around, then release partner and all dos-a-dos corners.

**See, saw, go round your partner**

**Corner swing and whirl**

**You'll promenade till the sun shines Nellie**

**By and By.**

Sequence: Intro.—2 figures—Intro.—2 figures—Intro.



## STARDUSTERS BUILD BARN

The Stardusters Square Dance Club of Cottage Grove, Oregon, built their own square dance barn. It is located on the Rodeo Grounds in Cottage Grove and is a building 102 feet by 56 feet. It includes a caller stand, furnace and storage room, rest rooms and kitchen and a hardwood dance floor, measuring 80 feet by 56 feet. Construction was under the supervision of Mel Bowser, a club member, who was on duty every day.

Much enthusiasm is being shown by Stardusters and their friends, who donated evenings, Saturdays and Sundays, so that the barn could be finished by July first.

Joe Lewis was at the new barn on July 12 to call for the Barn Dedication Dance. It was a high and hilarious evening for this club, a fairly new one, since it is only two years old. Club officers are Arlene DeJarnett, Maxine Winders, Agnes Snauer and Barbara Ward. The club's Ladies' Auxiliary meets to plan special benefits for improving the Barn constantly. Maxine Winders and Donna Garman edit a monthly bulletin of club news for the Stardusters.

## COOL DANCING IN OCEANSIDE

August visitors to Oceanside, California, will want to make a note of the following callers who will call at the coooooool Oceanside Stadium by the pier:

August 3—Cliff Roe from Riverside

August 10—Frank Dyson and Dale Durbin

August 17—Pete and Helen Mighetto

August 24—Sylvia Conkle and Stew Shacklette

August 31—Bob Van Antwerp from Long Beach

Sept. 7—Spence Spencer and Bill Ragsdale

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## CALIFORNIA ANNIVERSARIES

Wedding anniversary square dances have been popular in California lately. Friendly Squares of North Hollywood helped their caller, Benny Matthews and his taw, Bernice, celebrate their Silver Anniversary and presented them with a complete barbecue ensemble.

Don and Frances Sampson had a hundred friends come to the Trophy Room of the Silver Saddle Inn, Downey, to celebrate their Silver Anniversary on June 2. Harry and Ruth Caruthers were M.C.'s for this dance-ful evening and guests autographed Frances' table cloth.

Twice 25 years of married bliss, or their Golden Wedding, was celebrated by dancers Ed and Yvonne Stubbs, pictured here, in Redwood City, when the Live Y'ers gave them a party and a luscious 4-tiered wedding cake made by two of the club members.



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## IDEAS FOR CLUB INSIGNIA

This can be a metal or plastic or ceramic piece which has the club design and is worn as a tie slide, necklace, ear-rings, etc. Silver and gold alloys combined with black make smart and interesting insignia. Designs to match clubs could be something like these: Square & Star Club — a silver star on a black, silver-edged square; Boots & Sandals, design etched on silver or a raised design of a boot and a slipper. Possibilities are endless. Firms which make lodge emblems, "loving" cups, etc., will make the metal jewelry pieces. The more you buy, the cheaper gets the price.

## CANADIAN CAPERS

*Ontario . . .* Glen Miller of Fort William is an up-and-comer in the calling ranks — and he's only ten years old. Recently he called for a set of children at a demonstration for the Canadian Daughters Convention.

*British Columbia . . .* Square dancers in Campbell River live near the famous scenic attraction, Ripple Rock, so naturally they're called the Ripple Rockets! Andrew Glass is Program Chairman and recently Leo Auterson from Courtney came to guest call.

The Mesachie Mixers of Lake Cowichan, a lumbering community, celebrated their annual windup by importing caller John Winton and his wife Ann for an evening of squares and rounds. A main feature of the decorations was the Covered Wagon bearing a couple of costumed dolls, which was set up on the stage alongside an imitation bonfire. The Bill Pannells were presented with a brass tray in recognition of their service to the club.

Kamloops went all out to publicize the visit of Bob Ruff from Whittier, California, at their Annual Square Dance Jamboree. A great crowd filled the dance floor and spectators numbered a thousand, all of them enjoying the rhythmic calling of the visitor.

## NEW AREA PUBLICATION

The Arrowhead Grand Square of Duluth, Minnesota, made its debut with the issue of April, 1957 and takes its place among the many area publications in the country. Thomas Bolf is editor and, besides a calendar of events in the area, the 8-page bulletin contains news, a square dance, a round dance and a recipe!



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# To SQUARE DANCERS in England, France & Germany

from Bob Osgood, Editor Sets in Order

As this issue is readied for the printer it appears that I will be making a tour of your countries in late August, September and October. Working with the United States Air Force on this special assignment I'll have an opportunity to see Square Dancing first hand in many out of the way places. I hope I have an oppor-

tunity to meet you and your square dance group personally. Information regarding my itinerary and particulars of this tour may be had by writing to me, 462 N. Robertson Blvd., Los Angeles 48 or in care of Bill Brockett, 86th INST Sqd., APO 65, c/o Postmaster, New York, N. Y.



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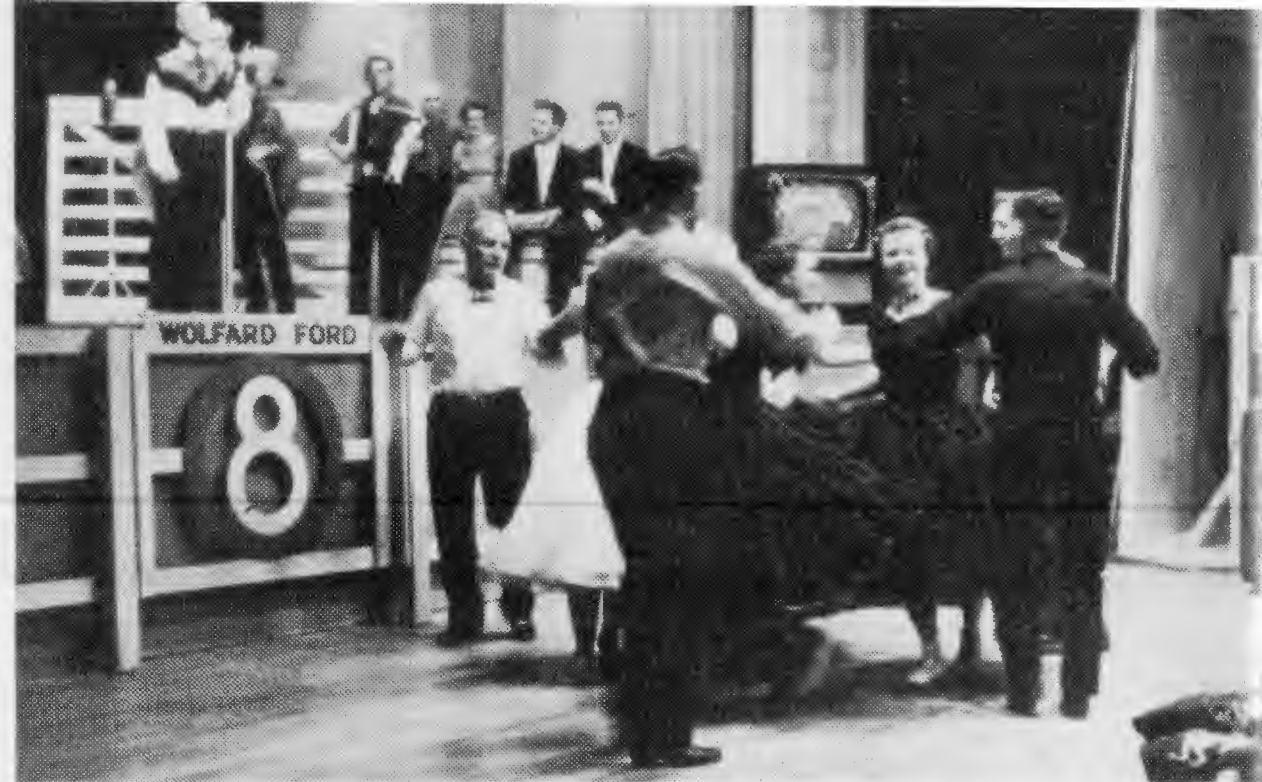


# CIRCLE 8

## HOEDOWN

**M**UCH of the success of Portland, Oregon's first local "simulcast"—Circle 8 Hoedown, released simultaneously by KGW-TV and KGW Radio—can be attributed to a group of square dancers known as Mel and his Belles and Beaux. Since its debut on January 12, the program has increased steadily in popularity.

Such performance as the caller and dancers give is not accidental. Back of it is one of Oregon's best-qualified personalities, Mel Stricklett, president of the Willamette Valley Callers' Association and a caller for 9 years. Mel has



Mel and his Belles & Beaux on camera during Circle 8 Hoedown. Mel is on stage at mike and the set includes the Wayne Pucketts, Sid Shaws, Mel Johnstons and Ed Brandts.

taught and called on an average of two nights a week, as well as for many clubs and special dances.

When Heck Harper, KGW's singing cowboy star, began lining up talent for Circle 8 Hoedown, he decided on a square dance act and called on Mel to supply it. The show is on from 6 to 7 o'clock on Saturday evenings and is scheduled for 26 weeks.

## SQUARE DANCE VACATION

**LABOR DAY WEEKEND, Aug. 30, 31, and Sept. 1st at  
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# WOMEN on the SQUARE

## How to Design and Make a Squaw Dress

By Jo Spencer, No. Merrick, L.I., N.Y.

### A. SELECTING THE MATERIALS

*Step 1.* Either squaw cloth or cotton georgette is suitable. In the event you wish to pleat the dress, squaw cloth is better. Colorful material is available in either fabric and you will need 8 yards. This will make 2 blouses and a skirt (sizes 10-18).

*Step 2.* Choose braids and ric-rac. An abundance of gold or silver metallic ric-rac is very effective. The choice of color depends on material and taste. Select 2 to 4 other colors of ric-rac, both standard and baby widths. You will need 12 yards of braid for the hem-line and the seam between middle and bottom tiers of the skirt. About  $3\frac{1}{2}$  yards of narrower braid will be sufficient for the top tier of the skirt and the blouse. The amount depends upon final design.

*Step 3.* Important! Lay your material out on a flat surface and work out a design for the skirt with the ric-rac and braid. Arrange and re-arrange until it's to your liking.

*Step 4.* After you have worked out a pretty design, *write it down on paper.* You will start sewing on the bottom tier and work up, so write your design in that order—from bottom up.

### B. MEASUREMENTS

The skirt consists of 3 tiers. The top tier takes 2 yards, the middle tier 4 yards, the bottom tier 8 yards. The following measurements give you a 30" skirt—approximately size 12. Adjust as necessary.

Top tier—2 yards by  $7\frac{1}{2}$  inches. This allows for  $\frac{1}{2}$  inch seams, thereby finishing 2 yards by  $6\frac{1}{2}$ ".

Middle tier—4 yards by 11 inches. This finishes 4 yards by 10 inches.

Bottom tier—8 yards by  $17\frac{1}{2}$  inches. Allowing for  $\frac{1}{2}$  inch seams and 3 inch hem, this finishes 8 yards by  $13\frac{1}{2}$  inches. If you are using a border of different color, the bottom tier should measure 11 inches before you add a 3-inch border. After taking your  $\frac{1}{2}$  inch seams, the bottom tier will measure the desired  $13\frac{1}{2}$  inches.



Author Jo Spencer models one of her own very lovely squaw dress designs. This is black cotton georgette trimmed in silver and aqua braids and ric rac with just a touch of pink.

### C. MAKING THE SKIRT

*Step 1.* Important! *Start with the bottom tier.* Always tear your material cross-wise to insure that it is straight. You will need 8 one-yard strips for the bottom tier. Sew together and trim seams with pinking shears and press open.

*Step 2.* Make a 3-inch hem using hemming tape. Sew a row of ric-rac or braid on the hem line seam. This will give you a straight line to go by. Now finish sewing ric-rac on bottom tier according to your design.

*Step 3.* After finishing the bottom tier, gather it in preparation for sewing on the 4-yard middle tier. Sew your 4 one-yard strips of the second tier together and finish seams as above. *Place wrong sides* of the two tiers together and sew. This will put the unfinished seam on the *right side* of the skirt. Press seam towards *top* of skirt. *Stitch* down and trim off excess material.

*Step 4.* Sew braid on seam, joining the bottom and middle tier. This provides a straight line. Sew ric-rac on according to your design for middle tier.

*Step 5.* Gather the middle tier and sew on top tier, using same procedures as before. Never use more than 3 rows of ric-rac on top tier. After placing the braid on seam, you can add 1 row of medium size ric-rac and 1 row of baby size for a pretty effect.

(More next page)



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Step 6. After finishing the top tier, sew the skirt up the back to within about 2" of the top tier. Insert zipper.

Step 7. Sew on skirt band and insert a skirt gripper inside band.

### D. MAKING THE BLOUSE

Step 1. Cut out blouse. (Pattern: Advance 6777 is good.) Sew front and back seams and shoulder seams. Add collar or finish V-neck. Do not sew underarm seams or finish arm holes until braid and ric-rac have been sewn on

blouse. Plan to have zipper under arm.

Step 2. Using the same braids and ric-racs as for the skirt, work out a matching design. The smaller braid is preferable. It should be placed in the center of the design to balance.

Step 3. Pin the braid on the blouse so that it crosses the shoulder seam about 5½" to 7" from the collar and will terminate in front at the V. Carry the V design over to the back for a nice effect. Now sew the ric-rac on each side of the braid per the design.

Step 4. After completing the design, sew under arms and finish arm holes. Insert zipper.

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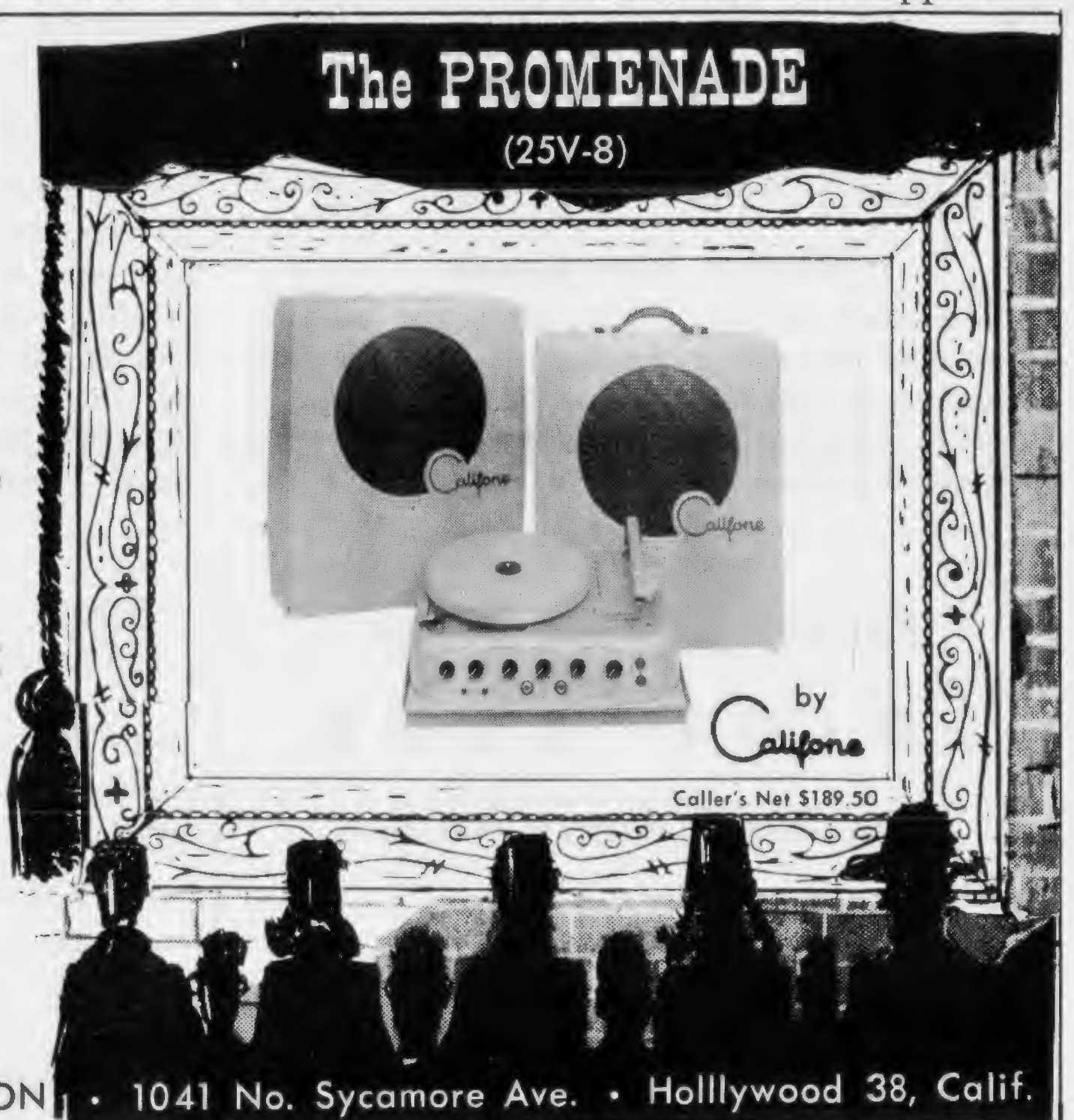
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# They Dance

## "DOWN UNDER", TOO

By Jack Murphy, Dunedin, New Zealand



GREETINGS from the Wagon Wheel Club of Dunedin. To assist you to locate us I would like to point out that there are two Islands off the coast of Australia that look like a couple of hot dogs. The top one looks a bit moth-eaten (and is!). Well—we belong to the South Island. Dunedin is the Edinburgh of the Antipodes, having been founded by a lot of kilted gentlemen who mistook the natives for clansmen because they wore grass skirts. These kilted gentlemen brought with them several things besides kilts, vigorous tribal dances — one of which, Strip the Willow, is not unknown to the Square Dance fraternity.

Some of your boys from "Operation Deep Freeze" know the place well after having used it as a jumping off base to get to the Antarctic and thought so highly of us that they sent us up some of their weather all last week. One of our claims to fame is that we are the Southernmost Square Dance Club in the World. Sounds great, doesn't it? Until you get snowbound in the hills.

### Weather Cools Session

The other day we had a committee meeting to discuss ways of increasing the membership of our club and also to further the interest of Square Dancing in our country. While this Summit Conference was in session and the

Brains Trust had their heads in the clouds, this Antarctic weather arrived and they finished up with a long cool walk home through the snow. It was thereby decided to issue an edict proclaiming them Nutheads, being one degree further removed from a Knothead.

### Permanent Organization

Until the advent of Ken Hunt, who is a caller from a town a couple of hundred miles to the north of here, we were of the impression that Square Dancing was on the wane. You have no idea of the psychological "Lift" that it gave us to read of the progress that you have made in the past few years. Now we are all full of bright ideas of forming a permanent organization here.

Our club consists of ordinary, everyday people who enjoy the atmosphere of friendship and happiness that is found in our club. Somewhere in the U.S.A. there must be another Wagon Wheel club (Editor's Note: Give heed, you hundreds of Wagon Wheelers) of everyday nice people who like to Square Dance. Couldn't we sort of swap tapes introducing each other and give each other some idea of the Square Dance activities that are carried out? To me Square Dancing is more than just an activity performed to music. It is a way of bringing peoples together. You can write me at 13 Littlebourne Road, Dunedin, New Zealand.

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## SQUARE DANCING— A SOCIAL WELFARE MEDIUM

By Dorothy Jacobson  
Fort William, Ontario, Canada

IT is very interesting to find out how many ways square dancing may benefit a community and be classed as a "social welfare" activity. Bill, my husband, and I have been dancing for 6 years, class ourselves as not "professionals" but hobbyists and yet we would like to tell you of the many paths in which square dancing has led us.

We are near Duluth, Minnesota, so we went there for help in forming a club and we attend all festivals to pick up new dances. We are members of the Minnesota Federation.

### Best Therapy

These are some of the activities which have been highlights for us. We have a Newcomb P.A. system and we take it and several assistants to teach dancing in our local Mental Hospital. We have visited there every second week for the past three years. The doctors tell us that it is one of the best methods of therapy. Very recently we met one of the patients with her mother on the street, and they seemed ever so grateful.

Four seasons ago our close friend, Lorne Hacquoil started square dancing for wheel chair patients and at our Winter Carnival last February, they demonstrated "Texas Star".

When Bill and I go out to M.C. and dance at local churches, lodges, teachers' banquets, etc., they send donations, if they wish, to our local Community Centre, where our dancing originated.

We started an instruction class in square and round dancing, a project designed solely to assist the work of boys and girls at the Centre. We hold these dances every Friday night; our club meets there every second Saturday.

### Children's Class

I also teach a children's class weekly—an age group of 5 to 13 years. I have one set that practices at our home and we take them out to demonstrate at the Old Folks' Home, at conventions and parties.

Our Community Programs Branch paid our expenses recently to put on a square and round dance workshop in Atikokan, Ontario, 150 miles from our home. The dancers' enthusiasm was so great that we were most gratified.

We are busy people and we like it. At first it was difficult to persuade dancers to go and dance at the various institutions. After their first trip, however, when they have seen the happy faces, a telephone call is all that is needed to bring an instant response.

I hope that clubs in other areas will try making square dancing a "social welfare" activity, too. It gives a person a feeling of much satisfaction to know that with a little effort we can make those less fortunate a little happier or give some energetic young folks a chance to work off steam.

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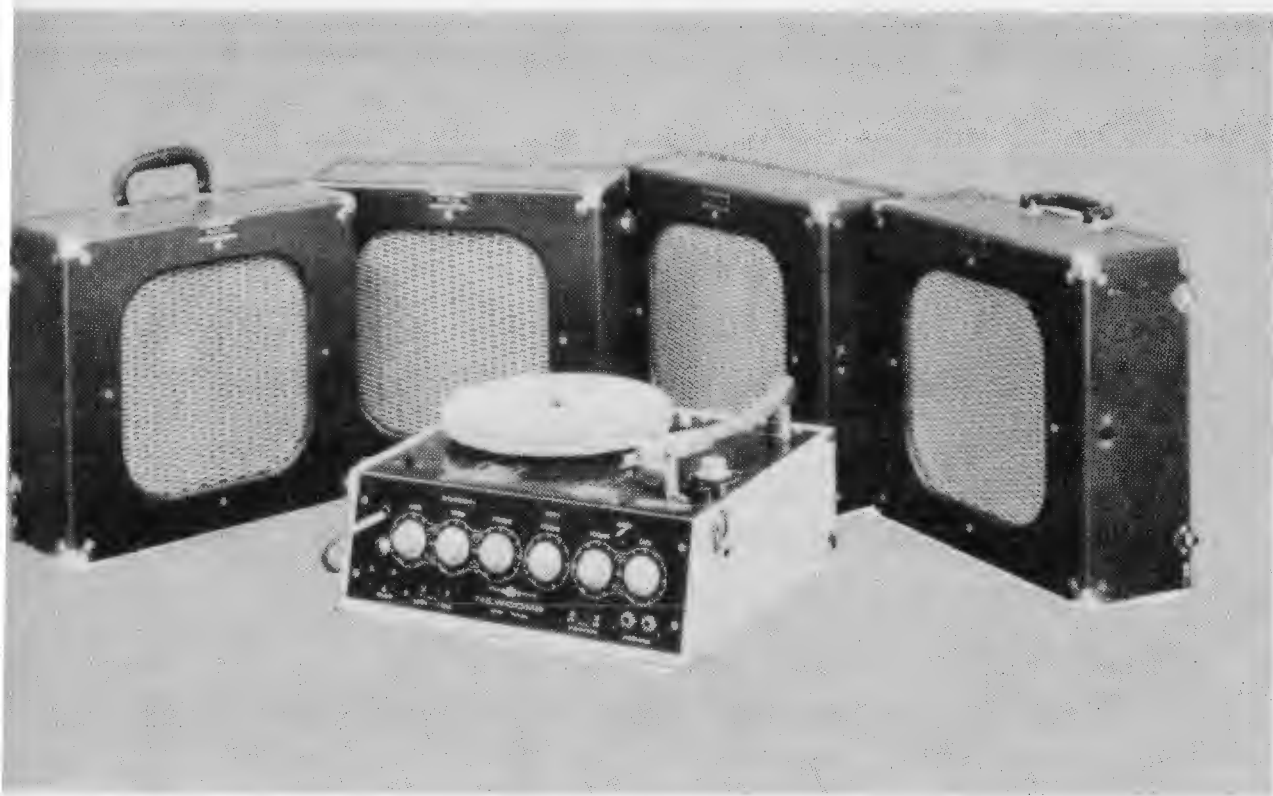




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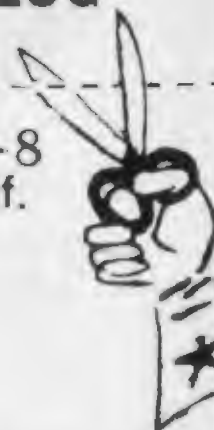
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Aug. 31—Black Hills Assn. Fall Festival  
Open Air Pavilion, Lead, S. Dak.  
Aug. 31-Sept. 2—2nd Ann. Knothead Jamboree  
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Oct. 4-5—Fall Festival Benefit for Crippled  
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*In Appreciation of Jim and Jeanne York's Contribution  
to Square Dancing, We Present*

## TWO YORK APPRECIATION DANCES

**OAKLAND MUNICIPAL AUD.**

Oakland, Calif.

Sun., Sept. 8th, 6-10 P.M.

Lee Helsel, M.C.

Bill Castner  
Ivan Hasbrouck  
Jack Logan  
Hilly Dalzell  
Bill Theede  
Bruce Stotts  
Neva Johannes

Lou Hughes  
Bill Clinton  
Ed Looney  
Dave Shepard  
Virginia Johnson  
John Strong  
Bill Deas

5-6 P.M. —

Rounds with Kay and Forrest Richards

**SUNNY HILLS BARN**

Fullerton, Calif.

Sun., Sept. 24th, 8-11 P.M.

Arnie Kronenberger, M.C.

Glen Story  
Bruce Johnson  
Lee Helsel  
Ralph Maxhimer

Music by Jack Barbour  
and His Rhythm Rustlers

Sunny Hills Barn courtesy of Ed Smith



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## THINGS TO COME

In coming issues of Sets in Order, watch for:

A Look at the California Associations

In Old Baghdad — and the Square Dancing There

The First Three Nights of a Beginners' Class —by Bob Van Antwerp, who turns out hundreds of dancers each year under the auspices of the Long Beach, California, Recreation Dept.

On Using Records — Circa 1957 — by Bruce Johnson

How to Teach Square Dancing, using Records—by Hugh Macey of Akron, Ohio.

These are only a *taste* of the Special Articles we are preparing for you. The Regular Features, such as Chuck Jones' zany-zealous Note Book, the Dancing Style Series, the fashion hints for guy and gal, the pictures, the news items, the calls, the round dances, will all come to you through the pages of Sets in Order, to brighten your square dancing life.

If lucky you already subscribe, tell your friends what fun it would be for them!

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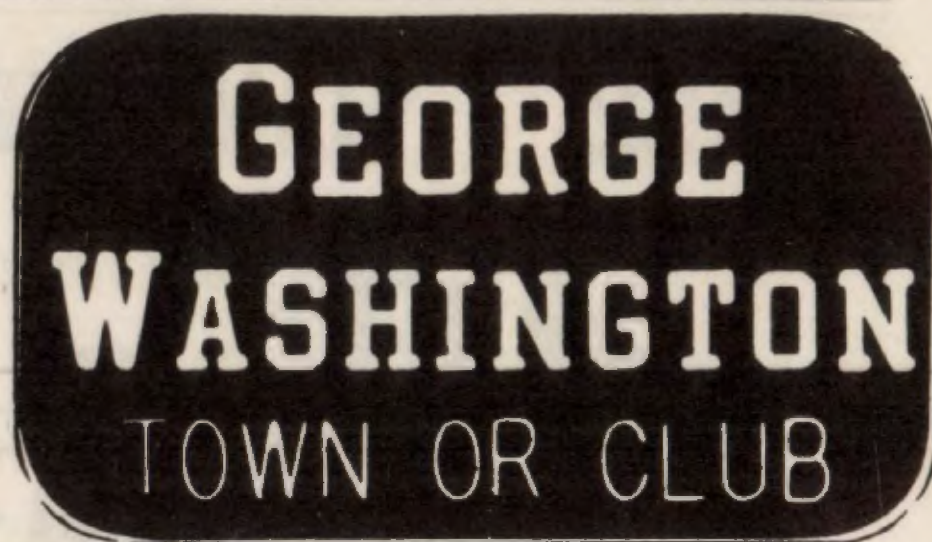


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**GOSSIP COLLUM**

Did You Know That . . .

Bud and Fran Dixon of Chula Vista, California (he's on the National Convention Committee) have a new addition to their family? His name is John B. and he's a burro with a resounding basso profundo, especially soothing in the night watches. . . .

Arnie Kronenberger called the Flathead Area Festival in Kalispell, Montana, as the best-dressed caller in town? In an Ivy League jack-

et, yet? Arnie's 'plane deposited him in Montana, all right, but it carried his luggage, including his "calling clothes", straight to Minneapolis!

Betty Casey, whose husband is with the Voice of America, has returned from the Philippines for a short visit in her home town of Abilene, Texas? Betty, who has taught and called many square dances, will go with her husband to Munich, Germany in the fall. He will be stationed there for several years. . . .

**MAC GREGOR RECORDS**

**NEW MacGREGOR RELEASES with BOB VAN ANTWERP calling**

**#794—"Round and Round"**

**"I Saw Your Face in the Moon"**

**#793—Same as #794**

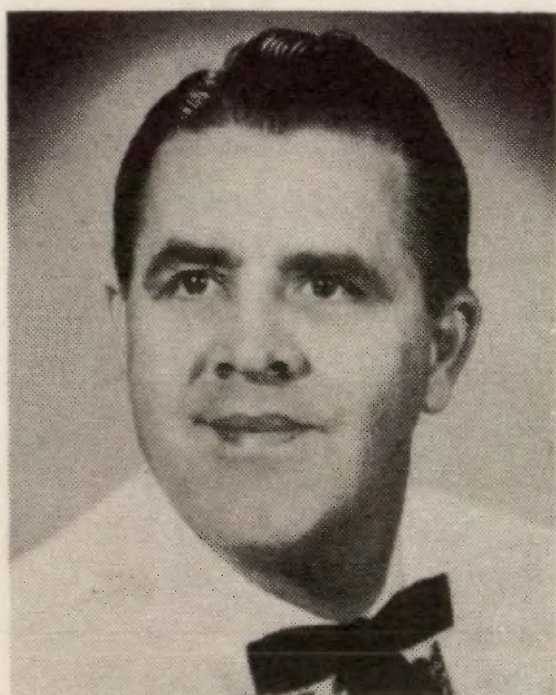
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**#796—"The New Alabama Jubilee"**

**"Hashing Up the Daisies (Patter Call)**

**#795—Same as #796**

**(Without Calls)**



**Music for all Numbers by Frankie Messina and The Mavericks**

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**By Ralph and Eve Maxhimer**

**MUSIC BY JACK BARBOUR AND HIS RHYTHM RUSTLERS**



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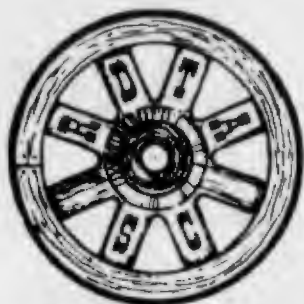
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1 mile north of town on Fullerton Road







This is the Southern California Round Dance Teachers' choice for the Dance of the Month:

## JACK & JILL TWO-STEP

By Ralph and Eve Maxhimer, North Hollywood, California

**Record:** Sunny Hills #120-SO

**Position:** Varsouvianna facing LOD.

**Footwork:** Opposite, directions for M.

Introduction: Wait 2 Meas. Step Apart, Kick; Step Together, Touch;

**1-4 Walk, 2; Cross/2, 3; Walk, 2; Wind/2, 3;**

In varsouvianna R pos facing LOD walk fwd L, R; as M does a fwd two-step L/R, L; W crosses over in front of M to assume VARSOUVIANNA L pos retaining original hand holds and still facing LOD. Again walk fwd R, L; as M does a fwd two-step R/L, R; W crosses back in front of M while doing a 1/4 L face turn under M's R arm to assume FACING POS R arms crossed on top of L and M's back to COH.

**5-8 Side/Behind, Side/Touch; Side/Behind, Side/Touch; Unwind, 2; 3, 4;**

With arms crossed and M's back to COH do a grapevine LOD; then a grapevine RLOD; as M takes 4 steps in place L, R; L, R; W unwinds by doing a 1 1/4 R face turn in 4 steps R, L; R, L; the first two steps under M's R arm the second two under his L arm retaining original hand holds all the way to assume TEXAS STYLE SQUARE DANCE PROMENADE POS L hands crossed on top of R, both facing LOD.

**9-12 Walk, Face; Twinkle/2, 3; Walk, Face; Twinkle/2, 3;**

In "prom" pos walk fwd in LOD one step, L, step fwd on R and turn to face part; step to side on L/close R to L, cross L over in front of R to assume REVERSE PROM pos (like a backtrack in S/D). Repeat in RLOD to resume FACING POS as at end of meas 8 above.

**13-14 Side/Behind, Side/Touch; Side/Behind, Side/Touch;** Repeat meas 5 and 6.

**15-16 Turn Away, 2; 3, 4;**

Letting go hands for the first time since the intro M turns L and W right describing a small circle in 4 steps and coming back together to assume OPEN POSITION inside hands joined, both facing LOD.

**17-20 Forward/Close, Back; Back/Close, Forward; Step, Kick; Turn Kick;**

In open pos with inside hands joined and both facing LOD step fwd on L, close R to L, step back on L; step back on R, close L to R, step fwd on R; step fwd on L, raise R knee and kick fwd; (as in a strut). Turning twd part to face RLOD in open pos with new inside hands joined step fwd on R, kick L fwd.

**21-24 Forward/Close, Back; Back/Close, Forward; Step, Kick; Turn, Kick;**

In open pos with inside hands joined and facing RLOD, repeat meas. 17-20 ending in open pos facing LOD.

**25-28 Run/2, 3/Brush; Run/2, 3/Brush; Twinkle/2, 3; Girl Turns/2, 3;**

In open pos with inside hands joined and both facing LOD, run fwd L R L, brush R fwd; run fwd. RLR, brush L fwd. While brushing with L turn to face partner and swing brushing ft (L) across in front of R; step on L, close R to L, step on L; M does a two-step in place R/L, R; while W does a solo L face full turn in three steps L R L to assume CLOSED POS M's back to COH.

**29-32 Two-Step Turn; Two-Step Turn; Twirl, 2; 3, 4;**

In closed pos with M's back to COH do two R face turning two-steps progressing in LOD, L/R, L; R/L, R; as M walks 4 steps in LOD, L, R; L, R; Woman does two R face twirls in 4 counts under M's L arm to resume VARSOUVIANNA POS and begin again.

**Tag Step, Kick; Step, Kick; Step/Back, Point;**

In OPEN POS with inside hands joined and both facing LOD, step fwd on L, kick R fwd; step fwd on R, kick L fwd; step back on L, turn to face partner and point R twd partner as you bow and curtsy.





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## Square Dances

## Round Dances

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Robby Robertson, Sundowners Band  
**I'M AN OLD COW HAND**  
Robby Robertson, Sundowners Band
- 7456      **THAT WHISTLIN' PIANO MAN**  
Bruce Johnson, Sundowners Band  
**ROLL THOSE BIG BLUE EYES**  
Bruce Johnson, Sundowners Band
- 7457      **SHE DREAMED**  
Robby Robertson, Sundowners Band  
**SQUARAMA**  
Robby Robertson, Sundowners Band
- 7458      **MAMA DON'T ALLOW IT**  
Al Brundage, Sundowners Band  
**THE OLD SPINNING WHEEL**  
Al Brundage, Sundowners Band
- 7459      **PIGTAILS AND RIBBONS**  
Bruce Johnson, Sundowners Band  
**CHICKEN FEED**  
Bruce Johnson, Sundowners Band

- 7639      **WABASH RAMBLER**  
Sundowners Band  
**POLLY WOLLY WIGGLER**  
The Danceables
- 7640      **DELIGHTFULLY YOURS**  
The Rhythmates  
**DIANE TWO-STEP**  
Sundowners Band
- 7641      **SPECIAL EVENTS TRACKS**  
12 tracks of music and sound effects  
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fanfares, etc.
- 7642      **DIET TWO-STEP**  
The Notables  
**LYNINA WALTZ**  
Sundowners Band
- 7643      **BREEZE OF SPRING**  
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